Fall 2009

FLARR Pages: Volume 2, Pages 44-68

Foreign Language Association of the Red River

FLARR PAGES

The Journal of the Foreign Language Association of the Red River (Fall, 2009)

Volume #2
Pages #44
(Fall 2005)
Through #68
(Fall, 2009)

Volume #2 of FLARR Pages

FLARR Pages is the journal of The Foreign Language Association of the Red River of the North, an organization consisting of regional public school and private school faculty as well as faculty from Minnesota State University Bemidji, Concordia College, Minnesota State Uni – versity Moorhead, North Dakota State University, the University of Minnesota Morris, the University of North Dakota, and the University of Winnipeg.

The first organizational meeting of FLARR took place on the 22nd of September, 1973 at North Dakota State University where a proposal was presented by a committee established in the Spring of 1972 to develop a teachers association for the Red River Valley, eventually to be named the Foreign Language Association of the Red River. Fall and Spring programs became a regular feature of the organization as well as a newsletter.

FLARR Pages began publishing short papers in the Spring of 1995, papers derived generally from presentations at FLARR's Conferences, however submissions have been welcomed from other states and regions. See "editorial policy" inside.

FLARR Pages, Volume #2 is Dedicated to Ted Schaum, MSUM

Ted Schaum, professor of German at MSUM, died at the age of 72 in a highway accident Feb 5, 2007 east of Detroit Lakes, MN. Prof. Schaum was one of the original founders of FLARR and served as the organizations President. "Ted" had a passion for foreign language pedagogy and he was a champion conference participant at all levels throughout the profession.

Ted's later presentations were: "Explore Net-Working Cultural Events and Programs" (S, 1995 at Concordia), "Authentic Assessment in the FL/ ESL Classroom: Central States Conference Work-Shop (F, 1995 at Concordia College) In 1986-88 Ted delivered four presentations, including " Introduction to the Greater Fargo-Moorhead Area Academic Alliance," an idea which he instituted as well in the Detroit Lakes area while in retirement. Early on from 1977-1982 Ted presented three papers, on the topics of reading skills, individualization, and vocabulary testing. Prof. Schaum was a true scholar of foreign language learning. Ted wrote a moving tribute to Herb Boswau in the Spring of 2005. **See several personal tributes to Ted Schaum following FLARR Page # 51 in this current volume.**

Like many of the founders of FLARR, Ted Schaum exhibited a profound love of teaching and a wonderful, contagious sociability.

Contents of Volume #2

Hosts of FLARR
(Fall, 2005-Fall, 2009)

Fall '05	NDSU
Spring, 06	NDSU
Fall '06	MSUM
Spring '07	NDSU
Fall '07	Concordia
Spring '08	NDSU
Fall '08	MSUM
Spring '09	NDSU
Fall '09	UMM

Four Years of Accomplishment at FLARR, Characterizing FLARR and FLARR Pages, F '05 – F '09

During the Fall and Spirng conferences from 2005 to 2009 there were 43 presentations delivered at FLARR (see Appendix E for an alphabetical listing of those papers, by author). Of those 25 are now published here in Volume #2 of FLARR Pages.

Once again the membership of FLARR has distinguished itself, responding both creatively and forcefully to the many changes and challenges faced by the profession at the end of the first decade in the 21st century. The papers in FLARR Pages can be grouped into the following general categories: teaching language/about language, methods for teaching culture/cultural trips, teaching literature, and literature, per se.

At Breckenridge High School Brenda Romereim used iMovie technology to help students produce music videos, newscasts, and a fashion show in Spanish (FP #44). Kathryn Drosky explains how she used power point in classes, e.g. color coding (FP #48). Cecilia Mafla-Bustamante explains why and how music and song are important to language learning; she also gives suggestions for pre-song and post-song activities (FP, 62). Tom Turner has students write autobiographies and dialogues on their lives which are useful in travel and study abroad (FP 68). Richard Stanley provides linguistic and classical background for language teaching, both etymology and signs of the zodiac (FP #47, #57) while Roza Rokhvadze explores the concept of the word "fact" in modern English (FP, #67).

By way of "culture," humorist André Lebugle, now retired, regales us with stories and "spoonerisms" about France and in French (FP #54). See how Benjamin Smith arranged a visit by a famous Galician cartoonist, Gogue, (FP #58) and how Véronique Walters organized a student club for purposes of French cuisine (FP # 59). Darima Budaeva contributes two papers on the role of teachers in Russian society and Russian values in a global world (FP #65, #66). What better way to experience culture than on a trip! See the marvelous program in Argentina designed by April Larson (FP #49)

Tom Turner supplies two papers on the teaching of Mariano José Larra and St. Teresa of Avila (FP #53, #45, #46; Jennifer Deanne depicts the lives of other mystic saints: Hildegard of Bingen and Catherine of Siena (FP #52). There is an Italian entry, Viktor Berberi makes suggestions for teaching the controversial work of Curzio Malaparte (FP #55). Tom Turner continues the controversy with a paper on murder and mayhem and how to teach them (FP #61).

FLARR's list of literary papers in Volume #2 contains six papers. Benjamin Smith celebrates 400 years of the Quijote (FP #50). Stacey Parker Aronson takes a feminist approach to *Dona Francisca la cautiva* (FP #51). Mary Thrond brings readers to tears in her examination the anguish of post civil war exile in María Teresa León's works (FP #56). Tom Turner asks a question about lady assassins in Spain and profiles a fictional one (FP #60). James Wojtaszek explores the proper place of Soledad Gustavo in Spain's anarchist movement in the late 19th and early 20th century (FP #63). Viktor Berberi brings an analysis of the haunting Albanian and Italian poetry of Gezim Hajdari (FP #64).

In Appendix E, besides the presentations described above, there are 18 additional ones (browse the index to see them).

Editorial Policy of FLARR Pages:

FLARR PAGE articles mirror the interests of the conference and often derive from presentations, though that not need be the case. Straight submissions from other geographical areas are welcome. The journal takes the normal format of one page (front and back), in two columns, about 700 words, Times Font is preferred, size 14 (ideal), 12 or 10. Smaller type is allowed when necessary for space purposes or in sidebars set off from regular text. Longer articles are published in two or three part series. However, the intention of FLARR PAGES is to provide useful, informative, and insightful information which can be read quickly by FLARR's busy professional membership and by others in the field. Eventually all articles will be bound in a journal format. Contributors often use FLARR PAGES to try out ideas and commentary, which may often developed into longer articles to be published elsewhere. FLARR PAGES encourages this type of initial, shorter contribution as well as articles meant particularly for FLARR PAGES readers.

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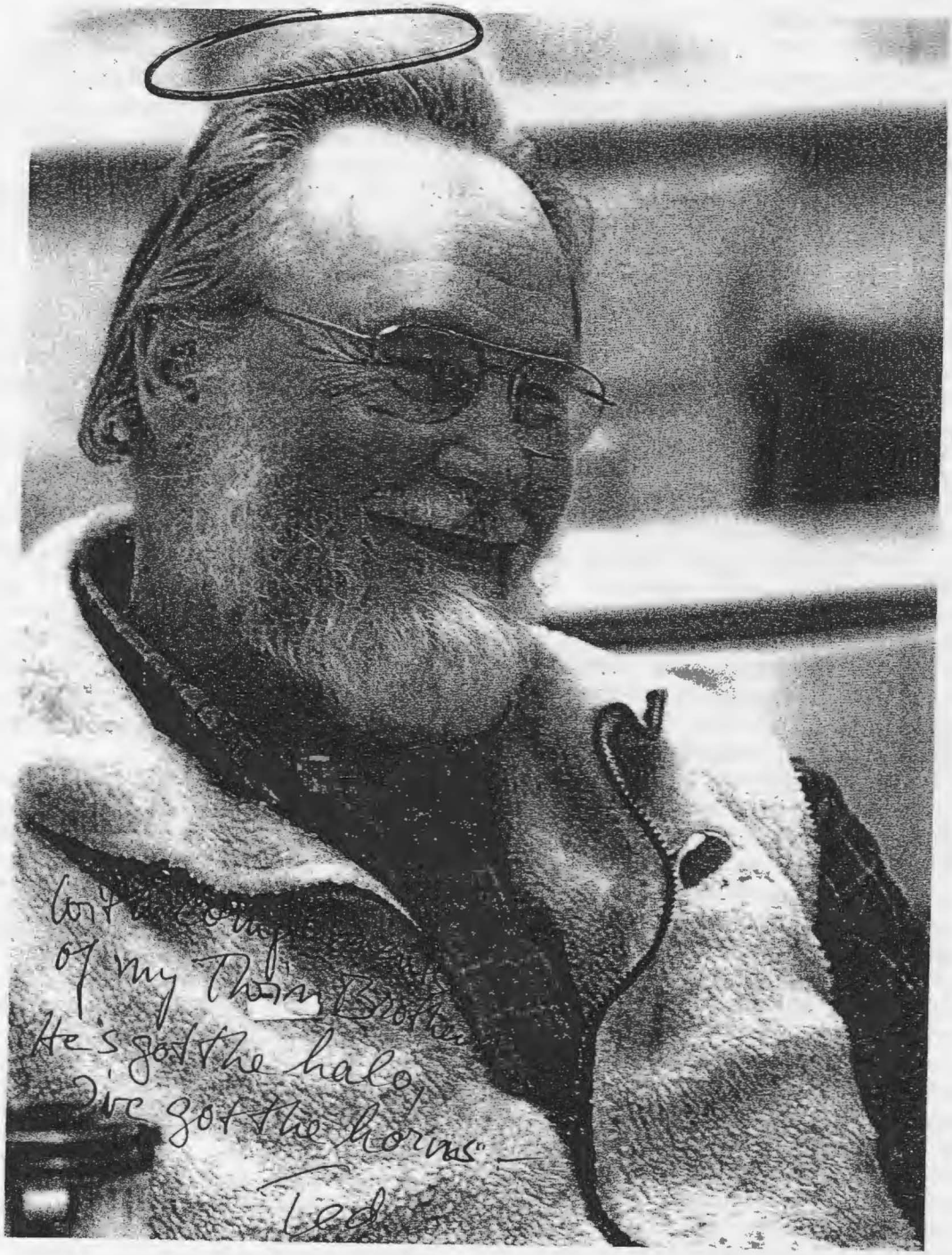

of my Twin Brother
He's got the halo
I've got the horns.
Ted

FLARR PAGES #44

The Journal of the Foreign Language Association of the Red River

Volume #2; Fall, 2005

File Under
- •iMovies
- •Writing Practice
- •Conversation Practice

"Uses of iMovie," Brenda Romereim, Breckenridge High School

Need a new idea to involve technology and fun? Using the Macintosh "iMovie" program or other movie making software, students can create movies in Spanish. You can use any topic to make a movie and the choice aspect is very attractive to students.

My Spanish students here at Breckenridge High School were very creative movie makers last year: in Spanish One students in my classes used "iMovie" to create and edit a music video ("Músicapedia" by Tom Blodget); in Spanish Two students used iMovie to develop and edit a newscast; in Spanish Three students used "imovie" to create and edit a fashion show. The process of movie making as as follows:

Each assignment begins with a circle discussion. During the discussion each student participates in the planning of the project.

In the Spanish One circle every student volunteered to be a part of the music video. A number of students were responsible for props, costumes, and script cards. Two students videotaped the music Video, and three students worked on editing the video with the "iMovie" program.

In the Spanish Two circle each student volunteered for a part in the newscast. After the newscast was decided the students then had to use the circle to plan how the assignment would be graded.

The next step was to begin writing the newscast in Spanish. The students completed the writing process and videotaped each news story. The news stories were loaded onto the computer and edited using the "iMovie" program.

Upon completion of the "iMovie," the students then viewed the newscast and graded their production using the rubric created in the circle at the beginning of the project. Students' rubric included daily participation, written script, "iMovie" editing, pronunciation,

chapter vocabulary and grammar, and overall presentation.

In the Spanish Three assignment each student was responsible for a hairstyle, an outfit, and shoes to model for a fashion show. A number of Spanish requirements had to be used in the description for the fashion show. The students then modeled and spoke about each other's fashions while being videotaped. When the videotaping was complete the students edited their part of the fashion show for the final product.

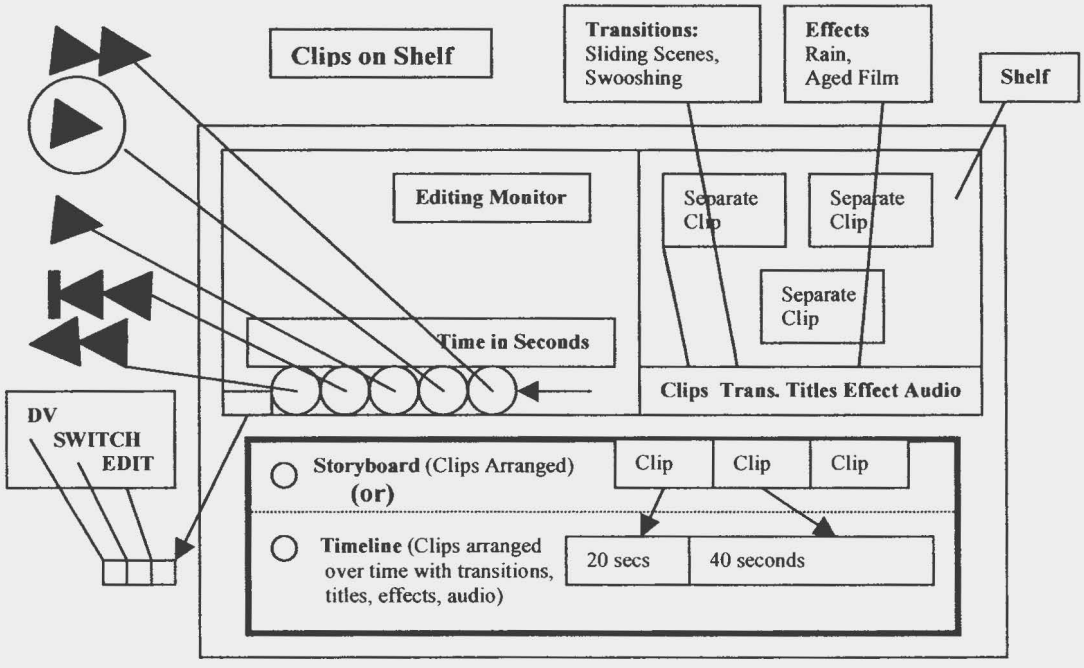
The "iMovie" editing involves titles, effects, slide transitions, and audio. Titles can be placed on the video footage or on clear pages. There are a variety of effects ranging from rain to aged film. Transitions range form sliding scenes to radial swooshes. Any audio can be added, deleted, or rerecorded. Photos, power point presentations, and other video can be imported to the movie also.

The projects take about two weeks of class time. Usually 1-2 days of planning, 1-2 days of writing, 1-2 days of taping, and 3-4 days of editing.

The benefits of the assignment include more exposure to technology for the students, a high level of involvement for students. and a variety of skills to address learning styles of students.

Some disadvantages include the number of cameras available, the time it takes to create, and sometimes the unexpected problems with technology.

Overall, students find creating "iMovies" an enjoyable way to learn Spanish



FLARR PAGES #45

The Journal of the Foreign Language Association of the Red River

Volume #2; Fall, 2005

File Under
- St. Teresa de Avila
- Reform in Spain
- Mystics in Spain

"Teaching Teresa: Some Considerations and Suggestions, Part I," Thomas C. Turner, UMM

St. Teresa of Avila (1515-1582), since 1970 a Doctor of the Church, founder of the discalced Carmelite Order of Spain, is perhaps the most important figure of Spanish mysticism. She was, as well, despite almost insurmountable resistance, one of the greatest reformers of Spain. Her success was remarkable and she still serves as a model for women of today, with her "determination" to get things done in a male dominated world. The purpose of this article is to offer some considerations and suggestions for teaching certain aspects of St. Teresa's life and times. Sources are recommended.

Some Important Dates:

1515	The Birth of Teresa
1522	Death of Mother
1531	Augustinian Convent
1536	Carmelite Convent (La Encarnación)
1538-1532	Serious Illness
1539	Epilepsy Attack
1543	Father Dies
1554	"Second Conversion"
1556	Beginning of Visions
1559	Transverberation (Controversial Vision)
1562	Foundation of St. Joseph's (Avila)
1565	Finishes Book, "Su Vida" Begins Book, "Way of Perfection"
1567	Other Carmelite Foundations Authorized Meets San Juan de la Cruz
1567-1582	Many Carmelite Foundations
1570s	Resistance to Reform
1580	Discalced Carmelites Recognized as Separate Province
1577	Writes Book, "Interior Castle"
1582	Teresa Dies

Source: Shirley du Boulay's *Teresa of Avila: An Extra-Ordinary Life* (New York: BlueBridge, 2004), 271-274

Medwick's Biography

Cathleen Medwick's *Teresa of Avila: The Progress of a Soul* (Doubleday, New York, 1999) is a delightful biography which emphasizes St. Teresa's powers as a very clever woman in a man's world. It is appealing to contemporary students and presents Teresa's life in a rather dramatic fashion. Seen in this context it is helpful to assign to students a number of "dichotomies" to explore in the text, extremes between which St. Teresa balanced, in her personal and convent life; in her health, vision and language; in her political and social context:

Personal Life and Convent Life:

Regrets	Hopes
Daily Routines	Defining Moments
Mundane Devotion	Heroism
Action	Melancholy
Uneducated	Letrado
Sisterly Affection	Love of God
Worldly Affairs	Enclosure
Calced	Discalced
Established Orders	New Orders
Correspondence	Travel
Timely Decisions	Consultation
Action	Contemplation
Mendicant	Endowed

Interior Health, Vision and Language:

Sickness	Health
Effects of Disease	Visions
Certainly	Doubt
God	Devil
Human Readiness	God's Action
Prayer Activity	Passivity
Experience	Metaphor
Humility	Fame
Solitude	Noise

(continued next page)

Dichotomies Continued: Political and Social

King	⟷	Pope
Duque de Alba	⟷	Ruy Gómez
Duquesa de Alba	⟷	Doña Ana
Men (Power)	⟷	Women (Agility)
Catholicism	⟷	Protestantism
Inquisition	⟷	Religious Chaos
Approved Books	⟷	Indexed Books

This exercise is ongoing and culminates in an end-of-term essay that students write for evaluation purposes. It points to the difficulties in her life.

Setting the Historical Stage

St. Teresa participated in a most complex society which is to a great extent "foreign," both in time an culture, to the experience of our students. Therefore, I have students develop individual reports, in Spanish, on the several chapters of Jodi Bilinkoff's interesting and well-documented *The Avila of Saint Teresa: Religious Reform in a Sixteenth-Century City* (Ithaca, N.Y.: Cornell University Press, 1989).

St. Teresa participated in a most complex society which is to a great extent "foreign," both in time and culture, to the experience of our students.

Bilinkoff's first chapter, especially, brings Avila alive for students. It includes an illustrated map, streets and buildings, with an overview of the walled city and establishments immediately outside the walls (e.g. convents La encarnación and San José). The chapter includes: the history of Avila (with a depiction of the legendary Jimena Blázquez, heroine against the Moors); an explanation of how the "barrios" differed according to occupation, rank and ethnic diversity; a history of the wool industry (weavers, dyers, carders, combers, spinners, fullers, etc.); descriptions of "Moriscos" and Jews: the former were metal-workers, carters, haulers, craftsmen, the latter artisans, shopkeepers, medical specialists, tax collectors, and moneylenders.

In her second chapter Bilinkoff describes the oligarchy of around 300 families which constituted the "aristocracy" of Avila. There were nobles, essentially land owners, and lower-ranked "hidalgos," who were also propertied. Lineage was important as was "limpieza de sangre." These people dominated the City Council and the Cathedral Chapter, important organizations of power in the city.

Bilinkoff thus provides a frame for the struggles that St. Teresa faced in the founding of her convents. St. Teresa's paternal grandfather, who had Jewish origins, grew wealthy in the silks and fine woolens industry. Her father married into a noble family and purchased a certificate to attest to his noble birth, although he came from a "converso" family. St. Teresa herself, by insisting on founding "unendowed" convents, skirted the nobility who were firmly in control of the finances of most convents, and depended on the new merchant class for help. Bilinkoff points to the strong role that class consciousness played in St. Teresa's history. Later she would spurn gifts from well-meaning, but domineering noble-women. The book continues with excellent historical analysis. In Chapters 4 and 5 there is an extended treatment of religious reform in general and Carmelite reform as St. Teresa saw it.

MONASTERIO DE S. JOSE
FUNDACION DE S. TERESA DJ.

The Crucial Vision

Students are naturally drawn to the most controversial vision that St. Teresa had, that of the piercing of her heart by an angel of the Lord:

"Very close to me, on my left, an angel appeared in human form,... he was not tall but short, and very beautiful, and his face was so aflame that he seemed to be one of those superior angels who look like they are completely on fire. They must be the ones call cherubim-they don't tell me their names-but I am aware that in heaven there is such a difference between some angels and others, and between these and still others, that I would not know how to explain it. In his hands I saw a large golden spear, and at its iron tip there seemed to be a point of fire. I felt as if he plunged this into my heart several times, so that it penetrated all the way to my entrails. When he drew it out, he seemed to draw them out with it, and left me totally inflamed with a great love for God. The pain was so severe, it made me moan several times. The sweetness of this intense pain is so extreme, there is no wanting it to end, and the soul isn't satisfied with any thing less than God. The pain is not physical, but spiritual, even though the body has a share in it-in fact, a large share... Medwick, pp 56-57

(continued)

FLARR PAGE #46

The Journal of the Foreign Language Association of the Red River
Volume #2; Fall, 2005

File Under
- St. Teresa de Avila
- Reform in Spain
- Mystics in Spain

"Teaching Teresa: Some Considerations and Suggestions, Part II," Thomas C. Turner, UMM

The Crucial Vision (continued):

This particular text achieved lasting fame when it became the subject of a sculpture by the Italian artist Gian Lorenzo Bernini, "Santa Teresa en Estasi," first seen in 1651 in the Cornaro Chapel of Santa María della Vittoria in Rome. An outstanding book on this masterpiece is Robert T. Petersson's *The Art of Ecstasy: Teresa, Bernini, and Crashaw* (New York: Athenium, 1974). The book is always assigned as a special report by a student who has an art history background, if possible. Petersson's book has a detailed background description, both geographical and cultural, of Spain in St. Teresa's time, a helpful recounting of her early life, an explanation of her views about prayer and ecstasy. The critique of Bernini's beautiful work is, of course, captivating (see also the photograph of the north wall of Avila, opposite p. 3, for a feeling of how the environment of "enclosure" can be such a strong element in Teresa's character).

It is important for students to understand that St. Teresa did not claim to "summon" Christ, but rather made specific recommendations to prepare. It is Christ, she claims, who takes the last step and allows union with the soul. The angel does the piercing.

This passage has been the focus of much criticism and conjecture.* In college and university classes it is of great importance to supply as many points of view as possible so as to expand the students' ability to feel and think. The following categories of discussion are suggested as those which might be of most interest to undergraduates: the view of the catholic church, the perspectives of several approaches that critics might take within the field of literary criticism, and some rational or scientific approaches.

Of the many possible explanations for St. Teresa's vision, students should at least consider the possibility that everything she saw and experienced was true and accurately described. This is, of course, the position of the church, which has named her a Doctor of the Church for her teachings on mystical pathways. The most complete way for students to consider this view is to have them visit a Carmelite Convent or Monastery to talk with believers first hand (such a trip is describe in a later sidebar).

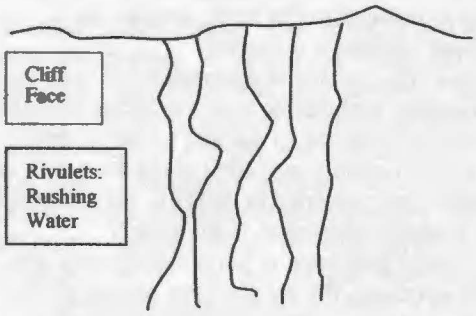
Of the literary theories the approach of structuralism, with its insistence on the interdependent and underlying relationships between texts, is helpful. Medwick points to similarities with other mystical accounts (58) and, more generally, many similarities of the conceit "joy/pain" can be found in the chivalric texts (e.g. the initially unrequited love of Amadís for Oriana). Teresa probably read such texts as a child. The "dama cruel" of Italian sonnets is a differing version; she is so beautiful, yet so vicious. In short, the language constructions were probably familiar to St. Teresa. So… perhaps she saw a metaphor?

Those critics prone to deconstruction, who are particularly looking for inconsistencies or multiplicities of meaning in the text would probably start with Teresa's confusion about the angel, or cherub (later amended to seraph). So…what did she actually experience, if anything?

To critics interested in psycho-analyzing, and there are many, the unconscious aspects of the mind, including repressed sexuality, might be seen to affect Teresa's vision (as well as the straight-out diagnosis of hysteria and/or other maladies). So… her vision is an unconscious dream?

For a good discussion of postmodernism and mysticism, from a more philosophical view, see Chaper 2 of John Horgan's *Rational Mysticism: Dispatches from the Border Between Science and Spirituality* (New York: Houghton Mifflin Company, 2003). Language in itself, is, of course, insufficient to express the inexpressible, and usually leads to a quagmire, and quagmires, by the way, that are particular to a specific culture. So… can anyone even talk about God?

From a scientific view, specifically a neuroscientific view, frontal lobe epilepsy may provide an explanation for mystic-like experiences. In "The Secrets of the Mind," a 2001 Nova Program on the brain, V. S. Ramachandran, a neurosurgeon, explores the case of John Sharon who suffers from temporal lobe epilepsy, a series of electrical storms where a group of neurons start firing randomly, out of sync with the rest of the brain. Sharon suffers volleys of five minute seizures and violent convulsions. After his seizures he engages in philosophical discussions and sometimes feels omnipotent. He is much more emotionally sensitive to the pains and joys of existence, especially of others. He feels both extreme pain and extreme enlightenment. Dr. Ramachandran proposes that the temporal lobe connections to the amigdala, where emotions evolve from stimili, are strengthened. The pathways from the temporal lobes to the amigdala are heightened much like rivulets on cliff faces are deepened by deluges of water. There, in an area of the brain which determines what value is to be placed on things, everything is temporarily over-valued. Everything is salient, even a grain of sand. Such an over-valuation could be interpreted as a union with God, where everything finally makes sense. So…perhaps St. Teresa experienced a complication of temporal lobe epilepsy.



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Visiting Carmelites: A Literary Field Trip

In order to make St. Teresa's life come alive, students are invited to attend a literary field trip to southern Minnesota to visit both a Franciscan convent and a Carmelite Hermitage.

At the Franciscan convent students spend the night in a "cell," without the benefit of cell-phones and televisions. They were asked to read a selection from the Vatican II documents on the contemplative life. They also reviewed readings from St. Teresa's writing, especially her rules for conduct in a convent. Students generally enjoy this solitude.

In the morning they hear the general history of the Franciscan Order, an order based on service, and tour the museum of artifacts at Assisi Heights in Rochester, Minnesota. Franciscan nuns founded St. Mary's hospital there in 1889 in association with the Mayo clinic.

In the afternoon students visit the Hermitage of St. Mary of Carmel, located off a gravel road high on a wooded hill near Huston, Minnesota. The order took up lodging in their present location after a dance hall was built near their previous location in Wisconsin. There is a central chapel and seven or eight "cabins" heated by steam heat from a central boiler. The five to six sandal-clod Carmelites review the evolution of their current Carmelite Rule and express their admiration for St. Teresa's wisdom and "determined" personality.

The nuns at the Hermitage have many personal stories about the founding of the convent, which stands adjacent to a field populated by a buffalo herd. These stories include perceived miracles, some having to do with these buffalo and the building of the convent. The nuns have been gracious enough to share their personal stories and, most importantly, they are a particularly talented group of women who have given up very successful careers, well-paid highly creative careers, to practice at the hermitage. Some stories demonstrate that these nuns were not always faithful practitioners, but had earlier in life sometimes fallen from the faith. It is the personal stories of how faith was regained and what faith means to them that is most intriguing and which forms such a bond with students. What is most impressive is the feeling that they exhibit regarding their relationship with Christ and his mother Mary. These nuns feel truly blessed and loved, married to Christ, most happy with their lives which seem to students to be very restricted. The attitudes here give many students pause for thought and have caused some to reevaluate previously held opinions. Others have left unconvinced, but impressed. The nuns provide effective arguments and examples for their point of view.

Students find these approaches to St. Teresa to be most intriguing and stimulating.

*For a rather advanced application of literary theory to St. Teresa's writing see Carole Slade, *St Teresa of Avila: Author of a Heroic Life* (Berkeley: University of California Press, 1995. See also George Eliot's discussion of St. Teresa in the prelude to *Middlemarch*.

FLARR PAGES #47

The Journal of the Foreign Language Association of the Red River

Volume #2; Fall, 2005

File Under:
- Etymology
- Indo-European Roots
- Old English
- Old High German
- Old Norse
- Sanskrit
- Latin Verb Roots
- Span-Lat Etymology

"Etymology in the Foreign Language Classroom," Richard Stanley, Concordia College

Why etymology?

- It shows vividly how language changes over time.
- It helps students make connections to other languages and their own.
- It provides some basic knowledge of linguistics.

How to use etymology:

- Keep discussions of etymology brief (less than 3 minutes).
- Use interesting words that hold student attention.
- Employ methods that help students explore etymology on their own.

Below are three different ways I use etymology in the classroom:

1. INDO-EUROPEAN ROOTS

*bheudh = to be aware

The asterisk preceding the root *bheud-* indicates that this root is a reconstructed form postulated on the basis of comparisons among I-E languages. I explain the basic meaning of the root, as it appears in the *America Heritage Dictionary*'s appendix[1], and its various permutations. Here the primary meaning of the root is "to be aware," but some cognates mean "to make aware."

I then explain forms listed under the root (usually from Latin, Greek, Old English, and Sanskrit, etc.) These can be reproduced for students, written on the board, placed on an overhead projector, or presented in PowerPoint. In my Latin classes I concentrate on derivatives into English but often include other languages. This presentation can be varied according to the goals of the instructor. What is important is to keep students making connections. Have students explore connections between lists of words (e.g., "science, nice, shin, schism, and shit" from **skei-* or "guest, enemy, hospital, and xenophobia" from **ghosti-*).

Old English

Forbeadan > forbid (Note the negative prefix *for-* that makes this mean "bring to attention a taboo." It helps to explain basic roots, prefixes, and suffixes that occur in English and/or Latin)

Bodian > to bode (as in "it bodes well,")

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[1] The American Heritage Dictionary of the English Language, 4th edition. Houghton Mifflin, 2002. The AHD publishes an excellent introduction to Indo-European by the eminent linguist Calvert Watkins (pp. 2007-2015), a list of sound correspondences on pp. 2018-2019, and the list of roots on pp. 2020-2054. Also interesting is the introduction to "Proto-Semitic Language and Culture" by John Huenergard and the list of Semitic roots on pp. 2062-2068. This listing would be very useful resource for those teaching (or learning) Arabic, Hebrew, or other Semitic languages.

Bydel > beadle (an official who maintained order and attention during church services—such words open up possibilities for brief discussions of similar modern social practices)

Old High German

Farbiotan > verboten (cf. OE with OHG)

Old Norse

Unbodhsmader > ombudsman (Discussion Nordic influences on English through the Viking invasions in the 800s and 900s AD)

Sanskrit

Bydel > beadle (an official who maintained order and attention during church services—such words open up possibilities for brief discussions of similar modern social practices)

Bodhati = "he wakes" (cf. *–t* 3rd person sing. in Latin with *–ti* in Sanskrit) Such words offers the opportunity to discuss wanderings of Indo-Europeans peoples into Europe and Asia.

Bodhih, Buddha, and Bodhisattva (These forms allow for a brief discussion of the Buddha and his enlightenment under the bodhi tree).

2. LATIN VERB ROOTS

A second method that we use on a regular basis in our Latin classes at Concordia is Latin verb roots. Dr. Ed Schmoll pioneered this method for helping students to acquire Latin and English vocabulary. We adapted the extensive list of Latin verb roots that Dr Schmoll collected into worksheets for students to list derived words. As part of our regular departmental self-assessment regimen, we plan to administer a verb-roots test to help determine how well students are making the connections between Latin and English vocabulary.

3. SPANISH-LATIN ETYMOLOGY

A third technique that I employ is Spanish-Latin vocabulary. Since many students have taken Spanish in high school and few have any prior knowledge of Latin, they are able to increase their Latin vocabulary more efficiently when they connect Latin words with Spanish they know. I introduce Latin-Spanish vocabulary through a word-list and a steady emphasis on Spanish derivatives.

A basic knowledge of a few sound changes from Latin to Spanish makes comparison easier. For example:

f > j (*furnus* > *horno*).
x > j (*dixit* > *dijo*
gn > ñ (*lignum* > *liño*)
cl > ll (*clamare* > *llamar*)
ct > ch (*nocte* > *noche*)
t > d (*totus* > *todo*)

metathesis (transposition of letters):

periculum > peligro
peregrinus > pilgrim (English)

RESOURCES:

The American Heritage Dictionary of the English Language, 4th edition. (Houghton Mifflin, 2002

Calvert Watkins. *The American Heritage Dictionary of Indo-European Roots* (Houghton Mifflin, 2000).

Stewart Edelstein. *Dubious Doublets* (John Wiley and Sons, 2003).

Chantrell, Glynnis, ed. *The Oxford Essential Dictionary of Word Histories* (Oxford, 2003)

Harry Murutes. *Easy Key to Spanish Vocabulary: A Mnemonic List with English Cognates* (Canton OH, 2001) and *A Key to German Vocabulary: A Mnemonic List with English Cognates* (Canton OH, 1995)

FLARR PAGES #48

The Journal of the Foreign Language Association of the Red River

Volume #2; Fall, 2005

File Under:
- Multi-Media
- Power Point Use
  - Consistency
  - Authenticity
  - Accesibility
- Time Management aid

"Multi-Media in the Foreign Language Classroom: Let's Get Organized!" Kathryn Droske, Student of French and Secondary Education at the University of Minnesota, Morris

When asked if I would like to collaborate on a project preparing Power Point presentations to incorporate multimedia in the first-year foreign language classroom, I was more than a bit hesitant. Based on my personal experiences as a student in classes with Power Point, I was not fond of the program. Nevertheless, I gulped, accepted, and as work on the project began, I came to see the ways in which Power Point can be thoughtfully employed in the classroom to benefit teachers and students alike.

As foreign language teachers, we are constantly seeking ways to render our subject more real, more relevant, and more accessible to students, particularly in the early years of language study. The incorporation of multi-media in the classroom as a means of supplementing the text, exposing students to cultural realia, and introducing different regional varieties of a language is no longer a new phenomenon. However, teachers may find themselves using these resources sporadically and recreating their collection of materials year after year. This doesn't have to be the case! Using a program such as Microsoft Power Point (friend to even the computer unsavvy), to organize and store the collection of songs, sound files, film clips, photographs, literary excerpts, and other media one typically uses to enliven a lesson, one can create a clear, comprehensive and easily updatable portfolio of day-to-day lessons. Such a tool provides a) consistency, b) authenticity, and c) accessibility to students. A.) Consistency: In a beginning language classroom, students are first introduced to many unfamiliar and essential concepts, sounds, and structures. Even some of the most basic capabilities of Power Point can help make the material clearer to students and its presentation more consistent. For example, color coding pronouns and their conjugations, or gender and number agreement with nouns, their articles and their descriptors, is a simple technique to help students visualize the need for agreement throughout the sentence.

Color coding pronouns and their conjugations, or gender and number agreement with nouns, their articles and their descriptors, is a simple technique to help students visualize the need for agreement throughout the sentence.

Though tedious to repeatedly prepare when working with colored chalk or markers, color-coded slides are quickly stored for repeated use in Power Point,

and ready for neat, clear, and consistent presentation to students. B.) Authenticity: Textbooks are useful tools, but they alone will never succeed in making a language truly come alive for students. It is the role of the teacher to pull from all sorts of resources to show that the language is an authentic mode of communication. Songs, videos, and web pages are all effective ways to demonstrate the life of a language, and Power Point is a great storage space for these media – they can be imbedded in the presentations and seamlessly incorporated into lessons. Similarly, dialogues, pronunciation guides, and other sound files created specifically for the language learner can be strategically placed in the presentation and stored, eliminating the stack of separate cassettes and compact discs that one must normally catalogue and retrieve.
C.) Accessibility: Having thorough, well-prepared presentations makes teachers readier to meet the special needs of different students. For a student who has difficulty note-taking, or misses class due to chronic illness, the presentation can be easily printed or burned to a CD that is made available for self-study in the language lab. For the student who is hearing impaired, the information is accompanied with clear visuals and, as the instructor is not bound to the blackboard, he or she can always face the students while speaking. All students in the class, not only those with special needs, can benefit from the increased accessibility gained through these minor adjustments in pedagogy. In undertaking a project like this—one that requires planning ahead, supplementing a text, and taking time to consider the diversity of learners in a class—teachers offer, consistently, the sort of lessons that they've always wanted: lessons that consider auditory, visual, kinesthetic, and tactual learners, and include activities that appeal to each type; lessons that captivate gifted students without leaving behind those who are struggling. The initial preparation of such a program will take time, but once completed, thorough, thoughtful lesson plans are in place for years to come.

The initial preparation of such a program will take time, but once completed, thorough, thoughtful lesson plans are in place for years to come.

Skeptics may assume that a project of such magnitude is a preposterous proposition for an educator with an already over-extended schedule. This may be the case if you take it on alone, but having a student intern collaborate on the task, as I did (with UMM French professor Tammy Berberi) can lighten the work load considerably. I am a future educator, and our collaboration gave me invaluable experience in lesson planning and preparation. Over the course of one semester working approximately ten hours a week, I learned the Power Point program, searched for and collected multi-media to accompany the material, prepared lessons plans, and created Power Point presentations of a full semester of lessons.

So set aside some time, employ student help, give Power Point a try, and get organized!

FLARR PAGES #49

The Journal of the Foreign Language Association of the Red River
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"Las Madres Takes on a New Meaning for Bemidji State University Students Who Travel to Argentina," April Larson, BSU

It has been ten months since my colleague, Dr. Blanca Rivera, and I accompanied five Bemidji State University students to Argentina for a J-Term Study Abroad. I think that I speak for all of us when I say that we will never think of penguins, Buenos Aires, the tango, filete porteño, New Year's Eve, asado a la parilla, and – especially – Las Madres, in the same way again.

The students who took part in this adventure were studying different subjects: Art, Spanish, English, Social Studies and Elementary Education and ranged from 19 to 37 years of age. Their Spanish speaking abilities were from no experience to third year university level. They did selected readings prior to the trip related to Argentine history, politics, culture, economics, geography and eco-systems. That became increasingly valuable once they became immersed in Argentine culture and the Spanish language. They also kept daily journals while traveling and did a research paper on a topic of their interest (everything from the history of tango or filete porteño art to Argentine politics during the 80s.

Hands-on in Carlos Santos' studio

Students participated in an art workshop in the home/studio with filete porteño artist Carlos M. Santos. They visited the Recoleta Cementery, an artesan fair, La Boca and San Telmo districts of Buenos Aires and went to the Museum of Modern Art.

A street tango in the La Boca district of Buenos Aires. Signs show examples of filete porteño art.

They flew to Puerto Madryn (in the Patagonia Region) where they all saw (for the first time) Magellic penguins, sea lions, seal elephants and countless native species of flora and fauna, such as guanacos, fiadues, maras carpinches and birds of prey.

Director Dr. Blanca Rivera (Professor of Spanish at Bemidji State University) sees her first penguin.

In Mendoza, a city in the heart of Argentine wine country, where they went to museums, rafted whitewater rivers, rode horse in the foothills of the Andes, visited the best Argentine wine cellars (they were the only "Americans on the bus"), and toured the Aconcagua mountain area.

Dr. Rivera & BSU students at Aconcagua (Quechua for "Stone Guardian," and measuring 6.962 meters).

In the Welsh settlement of Gaiman, students lunched at a Welsh tea house, visited the first school of the area, and got a guided tour of the Museum of Paleontology "Ergidio Feruglio" in Trewlew where the world's largest dinosaur bones have recently been put on display.

Students take in an evening of tango

Near the end of December, the group stayed at an authentic estancia (ranch), Los Dos Hermanos. They rode horse through the "pampas" and celebrated New Year's Eve at a small town near the estancia where they were guests of a family who lights paper lanterns and lofts them from their rooftop annually.

The day before returning to the U.S. the group went by antique subway ("subte"- the oldest subway system in Latin America, dating to 1913)

Celebrating New Year's Eve bilingually Argentine-style in the home of identical twins

to the headquarters of Las Madres de la Plaza de Mayo to visit with them about Argentina's political nightmare of the 80s when more than 30,000 people (including family members of the Las Madres) were "disappeared" by the hands of political assassins. Students received a translated version of what Las Madres shared about how they started the human rights organization and some of their personal experiences during that time. Las Madres also informed the group about what kinds of political activism they are currently engaged in. It was sobering to hear about Las Madre's version of what part the U.S. played in their descriptive factual recounting of personal memory and testimony. They continue to march every Thursday in the Plaza de Mayo to remind their government and the world about the need to remember and correct past injustices.

Students & director Dr. Rivera with Las Madres

Among the many topics students discussed with Argentinians, that of the Iraq war and President Bush were at the top. These people did not have qualms about speaking their opinions about U.S. politics. It was quite humbling. But they were not angry with our academic group. They were just being culturally correct: it is everyone's responsibility to vigorously debate global political realities.

FLARR PAGES # 50

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File Under
•Don Quijote
•Middle Ages
•Modernity

Note: A special invited paper on the occasion of the 400th anniversary of the Quijote.

A Bridge from the Middle Ages to Modernity

Benjamin Smith, PhD
Minnesota State University Moorhead

In the recent DreamWorks movie, *Shrek*, Princess Fiona is rescued from a tower in a castle where she is being held captive by a fire-breathing dragon. As she is approached by her "knight in shining armor" she declares,

> *But wait, Sir Knight. This be our first meeting. Shouldn't it not be a wonderful, romantic moment? What are you doing? You know, you should sweep me off my feet out yonder window and down a rope onto your valiant steed.*

With little regard for her request, the knight disposes of the pleasantries and gets down to the business of rescuing. However, when the rescue is complete and danger averted he finally has time to address her concern. She says, "Please. I would'st look upon the face of my rescuer." And the knight responds in an attempt to match her archaic language, "Oh, no, you wouldn't... tst."

The connection between Shrek and Don Quixote is not so much with Shrek as it is with Princess Fiona. She is the one who wanting to live out a fantasy of being rescued by a knight in shining armor reaches back linguistically beyond her grasp. She exemplifies the word "quixotic." She bridges the gap from the age of damsel-in-distress to an age where this new hero sweeps her off her feet and carries her like a sack of potatoes to the castle to meet her would-be groom. Don Quixote's language imitates that of Fiona. Employing malapropisms and inappropriate archaisms in his adventures, he came across a new kind of Spain, one that didn't readily accept him and his fantasies. In many cases, the people he encountered knew what he referred to but they didn't tolerate him and would rather throw him over their shoulders like a sack of potatoes as Shrek did with Fiona and usher him on his way.

But Don Quixote will not be disposed of so easily. In 2005, there were celebrations taking place world-wide at hundreds of universities and institutions acknowledging the 400th year since the publication of the world's most popular book aside from the Bible. We should not be without our celebration. We revere Miguel de Cervantes and his contributions and accomplishments here as much as anywhere.

Assuming that the majority of my readers are familiar with *Don Quixote* to some degree and may have even read the book or part of it at some point in the past, most could use some jostling of the memory to reacquaint themselves with the storyline. Therefore I will endulge in explaining some details. To begin with, James Parr provides the following brief description of Don Quixote,

> "[Don Quixote] is an extended satire, with elements of novel and romance, originally published in two parts. Part I appeared in 1605, Part II in 1615. The complete 1605 title is *El ingenioso hidalgo don Quixote de la Mancha*, and it contains 52 chapters. The title of the 1615 continuation is modified to suggest a promotion in rank for the protagonist, from *hidalgo* to *caballero*, and that volume contains 74 chapters. ... The original pronunciation of "Quixote" was "key-SHOW-tay," and it was originally written in Spanish as we now write it in English, "Quixote." Today we write it "Quijote" in Spanish and pronounce it "key-HO-tay." (Parr 387)

As a linguist I take particular interest in this last comment by Parr. To me it is interesting that Don Quixote is spelled with an "x" in English and everyone knows that it is not pronounced "dawn kwixotti." There are no other words in English where the "x" is pronounced as an "h." I am likewise interested in the unique language of the book as written by Miguel de Cervantes. I see his language as a bridge between the Spanish of the Middle Ages and the Spanish spoken today in Spain and Latin America. Cervantes used his characters to reach back like *Shrek's* Fiona to imitate and parody the style of a golden era and at the same time drew attention to what he christened as the true Golden Age of Spanish Literature.

Spanish is often referred to as the "language of Cervantes" just as English is sometimes called the "language of Shakespeare." It is interesting to note that their lives ran concurrently. In fact, they both died the same month of April 1616 a little less than 800 miles from each other. Both of them had a similar impact on the canon of literature in their respective countries and subsequently an even greater impact on the language. Shakespeare captured and contributed hundreds of new words and expressions to the English language.[1] Cervantes likewise impacted Spanish.[2] Harold Bloom wrote in his introduction to Edith Grossman's latest translation of the Quixote that Cervantes and Shakespeare are the central western authors after Dante. He makes a particular point of mentioning

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[1] About.com claims that there are over 1700 contributions by Shakespeare to English. Among them are: addiction, blanket, discontent, cold-blodded, luggage and torture. (as of November 15, 2005)

[2] Words reported to have come from Cervantes include: *venteril* (adjetivo de venta o ventero) , *escuderil* (adjetivo de escudero), *batanear* (verbo de batán), *baciyelmo* (combinación de bacía y yelmo).

that he is not the only one that believes this and that they are not even matched by other potential greats such as Tolstoy, Goethe, Dickens, Proust or Joyce (xxvi).[3]

While reaching back to the oral culture of the Middle Ages and immortalizing the folk wisdom of the past, Cervantes innovatively created a precedence for the language that would be used to talk about his book for centuries to come. People who do not speak Spanish refer to an odd, eccentric as "quixotic." Others speak of renegades "tilting at windmills" reducing the 1000+ page manuscript to a reference where the protagonist mistakes common windmills for fantastical giants. They are ignorant of the fact that the episode to which they blithely refer in the book occupies little more than a page of the original manuscript. The windmill incident is only a page long. We would not reduce Shakespeare to Hamlet's "to be or not to be" speech or Juliet's "Wherefore art thou Romeo?" speech. Would we? Cervantes could not have conceived of the powerful impact his use of the language would have but I believe he did write powerfully with the intent to make an impact.

So, why celebrate this contribution to language? Where does it situate the Chicano, Latino, Mestizo or Ceceo Spanish of the 21st Century? What does it have to do with the current canon of literature? How would Don Quixote relate to today's novels? It is said that Don Quixote is the first modern novel. Whether or not that is the case is not my purpose here. What I would rather do is show how Don Quixote is the bridge over which Spanish literature passed from the Middle Ages into the renaissance and thereby into modernity and a new way of thinking and perceiving the world.

To speak about this, consider how Miguel de Cervantes was acutely conscious of the genre he chose for the Don's adventures. Specifically, he was conscious of the literary conventions associated with the genre, conscious of the critics, conscious of the characters, conscious of the language and conscious of the impact of that language. His awareness of these five features put him in a position to look back and look forward at the same time. In the following paragraphs, I will explain with direct accounts from the text the relationship between Cervantes' preparation in the past and its impact on what was to follow.

Conventions

One literary convention (rhetorical figures or devices) in Medieval literature is *auctoritas*. This is when an author garners credibility for a work by appealing to the authority of the genre to which the work pertained. Epic poets used to open their poems by calling on their muses, orators cited Ciceronian texts on the art of speaking. Historians liked to establish a *translatio imperii* where they provided a seemingly unbroken chain of genealogy going back to kings and founders that lent legitimacy to a history. Miguel de Cervantes, steeped in this tradition, did not leave Don Quixote out of the custom of auctoritas. Right at the beginning of the book, Cervantes published a number of sonnets and other verses as was the custom, praising the text. It is not much different from today's books whose back cover quotes authorities in the field expressing how much they enjoyed the book. This is a very old tradition. Some books even have a "foreword" written by a friend or mentor of the author.

Cervantes employs this convention by writing the foreword and all the laudatory verses at the beginning of Don Quixote. They are downright comical because he wrote them all himself. Cervantes unabashedly quotes "critics" like "Uganda the unknown" writing a commendatory verse saying,

> You will recount the advent-
> Of a gentleman from La Manch-
> Whose idle reading of nov-
> *Caused him to lose his reas-:*
>
> Fair maidens, arms, and chiv-
> Spurred him to imita-
> Of Orlando Furio-
> Exemplar of knightly lov-;
> By feats of his arm so might-
>
> *He won the lady of Tobo-.(12)*[4]

This Orlando referred to here was the famed French captain under Charlemagne and by 1605 had at least two famous books written in Italian about him – one called *Orlando the Furious* and one called *Orlando In Love*. In French they called him "Roland" and in Spanish "Roldán" and he actually pens a few lines of advice to Don Quixote (not to Cervantes) among those laudatory verses. This creates a situation where one very famous, epic fictional character speaks to a budding young fictional character that is destined to overshadow him.

Cervantes includes other dedications from the likes of Amadís of Gaul, a fictional character from an older Spanish chivalric romance, Gandalín, Amadís' squire, who writes a few words of advice to Sancho Panza, and Doña Oriana, Amadís' love interest, to Dulcinea del Toboso. It was a tradition in the Middle Ages for famous heroes to have horses with regal names. Bellerophon's horse was Pegasus, Alexander the Great had Bucephalus, Amadís of Gaul had Brillador and El Mío Cid had a horse named Babieca. This last one, Babieca, also has a dialogue with Don Quixote's horse, Rocinante, in one cleverly written (and rhymed) sonnet in the prologue. Pointing to the future, the naming of famous knight's horses did not end there, other well-known horses include Napoleon's Marengo, the Lone Ranger's Silver, Roy Rogers' Trigger and of course, Woody's Bullseye.

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[3] "In 2002, the book which is widely acclaimed as the world's first modern novel was voted the greatest work of fiction of all time in a poll by the Norwegian Nobel Institute. The judges included 100 eminent writers from 54 countries, among them Salman Rushdie, Norman Mailer, Milan Kundera, Carlos Fuentes and Nadine Gordimer. Don Quixote polled 50 per cent more votes than any other book, including the works of Dostoyevsky, Tolstoy and Cervantes' contemporary, Shakespeare." Ham, Anthony. "The Impossible Dream Lives On." *Eureka Street*. May 2005.

[4] All translations are from Grossman (2005). In this translation of the poem she even imitates the "cabo rato" style of the poem as written by Cervantes where the last syllable of each line is truncated.

Another literary convention connected to that of *auctoritas* is the *translatio imperii* taken from ancient historians. Don Quixote, in shameless self-promotion in Chapter 25 of the first book establishes his own *translatio imperii* through Amadís of Gaul, Don Belianís of Greece, Virgil's Aeneas and back to Homer's Ulysses. While admitting that they were all described by their just-as-famous authors "not like they were, but as the should have been." Don Quixote teaches Sancho and the reader that the knight-errant who imitates them most closely will come nearest to reaching the perfection of chivalry (193).

An amusing story from the first part of *Don Quixote* exemplifies another convention; that of intertextuality. After having done battle with the Basque met in the crossroads and although victorious, Don Quixote was suffering from a wounded ear. Sancho's insistence that the ear be treated coaxes a description of Don Quixote of a concoction that when taken will cure all his ills. He tells Sancho,

> *...when I prepare it and give it to you, all you need do, when you see in some battle that they have cut my body in two (as is wont to happen), is to pick up the part of my body that has fallen to the ground, and very artfully, and with great cunning, before the blood congeals, place it on top of the other half still in the saddle, being careful to fit them together precisely and exactly. Then you will give me only two mouthfuls to drink of the balm I have mentioned, and you will see me sounder than an apple. (72)*

The balm referred to is called the Balm of Fierabrás and is purported to be left over from the embalming of Christ. Just like other relics from the time of Christ (e.g. the holy grail, splinters from the cross, water from the River Jordan) the balm supposedly has miraculous power. Sancho latches on to this Medieval convention believing it will not only cure him of his current ills but make him rich when he returns to town to sell it for a profit. When Don Quixote finally gets the housemaid of the inn to assist him in its preparation, he offers some to Sancho. Unfortunately, poor Sancho finds out the concoction is only one of Don Quixote's wild imaginative brews and like his master, Sancho is so repelled by the mixture of oil, wine, salt and rosemary, he vomits violently and ends up worse than he was before. By mentioning this episode, Cervantes has turned another Medieval convention on its head. Cervantes was aware of how these intertextual references would be immediately recognizable to his readers and used them as a common point of reference and opportunity for parody.

Critics

Miguel de Cervantes' consciousness of his critics despite his blasé attitude in the prologue shows up near the beginning in Chapter 6 of the first book. As the story goes, Don Quixote was on his own on his first foray into the wilderness. Before he had even recruited Sancho Panza, Don Quixote found himself recovering at home from his initial encounter with misfortune and injury. While doing so, the maid in the house, together with his good friends the barber and the priest commence a cleansing of his library. It is here that we get a rare glimpse into a relatively new commodity in the beginning of the 17th century. Don Quixote had a private library full of Medieval texts in which he had completely absorbed himself. According to the barber and the priest, Don Quixote had gone too far and in order to prevent him from incurring further damage to himself or others, they set about tossing the books they deemed inappropriate. This is an amazing passage as each volume is pulled from the shelf, examined, weighed and judged. It reflects and mocks the censorship of Cervantes age at the same time. [5]

> *And the first one that Master Nicolás handed him was* The Four Books of Amadís of Gaul, *and the priest said: "This one seems to be a mystery, because I have heard that this was the first book of chivalry printed in Spain, and all the rest found their origin and inspiration here, and so it seems to me that as the proponent of the doctrine of so harmful a sect we should, without any excuses, condemn it to the flames."*
>
> *"No, Señor," said the barber, "for I've also heard that it is the best of all the books of this kind ever written, and as a unique example of the art, it should be pardoned."*
>
> *"That's true," said the priest, "and so we'll spare its life for now. Let's see the one next to it."*
>
> *"It is," said the barber, "the* Exploits of Esplandián, *who was the legitimate son of Amadís of Gaul."*
>
> *"In truth," said the priest, "the mercy shown the father will not help the son. Take it, Señora Housekeeper, open that window, throw it into the corral, and let it be the beginning of the pile that will fuel the fire we shall set."* (46)

This scene, while hilarious on the surface is laced with references to actual decisions being made in Spain on the merit of certain types of literature. Cervantes is certainly building a bridge to future generations bringing into the light a scathing parody of the book burning bent of the Inquisition. The futility of this exercise is found in the fact that Don Quixote, upon awaking and discovering the rape of his library, is not deterred in his quest and sets out again on his adventures. Cervantes' implicit message to his critics is: "Here is a book whose message cannot be erased by burning." In essence he has their number and is not afraid to publish it to the world. When Don Quixote sets out this second time, he heads straight to the house of Sancho Panza.

Characters

Sancho Panza is a critical element in Don Quixote. Sancho's presence sets up a necessary and crucial dichotomy between the educated eccentric and the grounded simpleton. Sancho is the *sine qua non* of the book's success. Even if all other elements were present, if the interplay between the protagonist and his sidekick were absent, the book would fall flat on its proverbial face. As with Shrek and his talkative, folksy companion, this pattern of a hero and a sidekick or *gracioso*, has been repeated over and over in successful literature.

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[5] See *A History of the Inquisition of Spain* Volume Three Book 8: Spheres of Action, Chapter 4 on Censorship by Henry Charles Lea.

In *Don Quixote,* Sancho is the folk linguist. He is full of folk wisdom and spouts refrains faster than Don Quixote can imitate Medieval verb conjugations.[6] As stated before, he is not present at first as Don Quixote assembles all the crucial elements of his fictitious persona. Sancho is sought out and convinced to come along with the promise that within six days Don Quixote will be successful and Sancho will be governor of an island. While this would not motivate other squires, to a man like Sancho fully ensconced in the feudal mindset, the idea of governorship is better than promising him gold or flocks or herds because ultimately, it would not be his, he would have to pay tribute on his gains to someone higher. As governor of an island however, he would be able to enjoy his own dominion without deference to an immediate superior authority. By the second book, Cervantes ends up granting this fantasy to Sancho, but not in the way one would expect. Sancho is fooled into believing he is governor of an island and all the subjects are told to treat him as such. The carnivalesque element of putting this common laborer in as governor upsets the power dynamic of the middle ages. Cervantes parodies the social system by not only giving Sancho this honor but by making him successful at it. Sancho's folk wisdom is found to be helpful, sage advice for those approaching his judgment seat. In the end it is Sancho who by his own realization, backs out of this role, too uncomfortable with the lofty treatment and 'rich cuisine.' From here on there is a precedent for the dolt who acts as the duke and the leadership is made to look trivial and uninformed. Cervantes' awareness of the genius of Sancho's character keys in on the book's success.

The other characters in the story tied to its success are women. Both those silent and those who speak out find their voice here. The presence of women is a highly bold move, one that gives them an audience they would not have had otherwise. Cervantes includes the whores and the upper class, the runaway and the socially imprisoned, all finding their voice. Few books before this time allowed for such free expression. Here Cervantes opens the door to a new role for women in literature. Many of these women are hurting and vengeful. They are right in their own sphere and the reader seems to be the only one aware. The stereotypical assumption is that Dulcinea is the only female presence (actually absence) in the text. While perhaps the most famous, because her name is constantly on Don Quixote's lips, she is by no means the only nor the most representative of the role of women crossing the bridge from the middle ages to modernity.

Marcela is a classic example of the how-did-Cervantes-get-away-with-that kind of woman. As Don Quixote and Sancho come across a number of goatherds in the hill country they come to find out that the following morning they will attend a funeral for a colleague of theirs who fell victim to a young lady's charms. The young lady turns out to be Marcela. Don Quixote and Sancho are spared no detail of Marcela's cruelty for spurning Grisóstomo's love. By the next morning, there is no doubt in any of their minds that she is the incontrovertible assassin. In true Medieval fashion, Marcela comes to see the funeral and is presented by the goatherds as a type of Nero coming to watch Rome burn or "to see if with [her] presence blood spurts from the wounds of [the] wretched man whose life was taken by [her] cruelty" (98). According to Medieval legend, the dead victim would begin to bleed again in the presence of their assassin.

Marcela brushes this all to the side and cuts to the chase. Her carefully constructed response to the accusations of the murder of Grisóstomo is more than just a diatribe against men by a loose canon. It is a rhetorically rich invective, spoken eloquently helping the reader recognize that the word is indeed sharper than the sword. The reader wants to participate in the story and react, "It's not her fault, he's the one to blame for placing on her unrealistic expectations!" But the goatherds are still poised to place an epitaph on his grave declaring the cruel untimely death at the hands of a wench who disdained and ignored him. Even Don Quixote, while moved, responds superficially and reflects his own prejudice.

> *She has shown with clear and sufficient reasons that she bears little or no blame in the death of Grisósotmo, and she has also shown how far she is from acquiescing to the desires of any of who love her, and therefore it is just that rather than being followed and persecuted, she should be honored and esteemed by all good people in the world, for she has shown herself to be the only woman in it who lives with so virtuous a desire. (101)*

Don Quixote still believes that what he saw and heard was an exception to the eloquence of women and not the norm. Yet Marcela is the norm for women in this book. They are strong, independent, decision makers, wearing the pants in the family as it were. Their characterizations create a bridge to modernity in novels by subsequent authors taking tips from these feminine models.

Language

The language of Cervantes' masterpiece is the cornerstone of its foundation. The reader's principle impression of Don Quixote comes through his language. The entertainment value of the characterization of his squire, comes from Sancho's abundant use of sayings and proverbs many times misapplied. The banter between the two is peppered with double entendres and witticisms that fly by so fast, the reader has to return again and again to fully appreciate them all. Of particular mention in their banter appear several archaisms and malapropisms as follows.

Archaisms

Don Quixote was written as a reaction to the Medieval chivalric romances. Some of them are: *Amadís of Gaul, The Cabellero of Zifar, Don Belianís of Greece, Roland the Furious,* and others. Alonso Quijano, had worked himself into a frenzy from reading so many of these books. In the beginning of the book it is even said that his brain simply "dried up" (21). It wasn't just these books either. He also had in his library the classic stories of Aeneas and Ulysses. So, when Don Quixote dons his armor, chooses his steed and confronts the enemy, he does so imitating these knights of old, whose fictional descriptions are as ridiculous as the description of Lancelot in the story of Camelot.[7] While such a description would seem a bit hyperbolic, Don Quixote has lost the ability to discern

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[6] See Young 2000.

[7] Lancelot describes the ideal knight in a song from the 1960 Broadway musical, *Camelot.* "A knight of the Table Round should be invincible, succeed where a less fantastic man would fail. Climb a wall no one else can climb, cleave a dragon in record time, swim a moat in coat of heavy iron mail. No matter the pain, he ought to be unwinceable, impossible deeds should be his daily fare...the soul of a knight should be a thing remarkable, his heart and his mind as pure as morning dew. With a will and a sef-restraint,

between the possible and the impossible. Just like Lancelot, he had unrealistic expectations of his own. Don Quixote adopts in the same loftiness the language of his heroes. Granted, the language is all in Spanish and a lot of it cannot be translated directly. The language functions on its own. For example, the phrase, "quiero guardarme de ser ferido ni de ferir a nadie" (209) shows how Don Quixote likes to talk as though he just stepped out of a bygone age.[8] The word *ferir* even in Cervantes' day would have evolved to *herir*. There is no equivalent in English for certain puns like this. English speakers take many of these for granted in their own language. They are special to English and some are special to regional dialects of English. Don Quixote's Spanish was unique to the region of Spain known as *La Mancha* and then with his own knack for archaic marking, his language becomes a bridge from the old language to the new.

This concept of translatability may be more understandable with some examples of "archaisms" in English. How do you translate "let bygones be bygones" or "comeuppance" into another language? The utility of these particular expressions relies on the compression of English words and phrases that cannot be combined in any other language for a similar meaning. These examples illustrate the difficulty of rendering an accurate picture of Don Quixote's and Sancho's artistic use of the language. Some of their sayings, "cual más, cuál menos, todos ellos son una mesma cosa" (501), "Llegué, vila y vencíla" (654), "tropezando aquí, cayendo allí, levantándose acullá, tornando a caer acá" (410) "cepos quedos" (733) and "siquiera me hiera, siquiera me mate" (734) are all unique expressions.[9] They only make sense in Spanish. Attempts to translate them only leave the hearer more confused. The main difference between these phrases in Spanish and the ones from English is that Don Quixote's language is a good 100 years past its time. It is difficult to conceive of someone speaking with the same linguistic traits of the early 20th century now. So much of Don Quixote was archaic that Riquer refers to him as an "archaísmo vivente" – a living archaism – wearing 100 year-old armor and adopting the speech to match (37).

Even Cervantes, in the narration of the story employs archaisms to bridge the gap from books where quoting phrases in Latin added depth and credibility to the text. Cervantes, peppers the prose with phrases like "tantum ossa et pellis fuit" (38) just for fun and for no credible justification other than to intersperse Latin or Latinate phrases throughout the story.

Sancho's folk wisdom in the form of proverbs bridges the gap from the oral culture of the middle ages to the literate culture of modernity. In the second book when Sancho becomes a governor he gets a certain degree of recognition for this hidden treasure of knowledge. His wisdom is not in the form of astute observation or insightful judgments, but in his ability to recall literally thousands of pithy sayings that made Don Quixote irate with frustration. Sometimes the refrains came so fast it was as if they were cascading and they flowed even more freely the more comfortable Sancho was with Don Quixote's company.[10]

Again, many of these cannot be rendered accurately in English. It must be positively maddening for any translator of the Quixote to wrestle with these. A few examples are: "Quien a buen árbol se arrima, buena sombra le cobija"[11] or "dime con quien andas y decirte he quien eres" (733 Rico) 'tell me who your friends are and I'll tell you who you are'[12] or some even used by Don Quixote, "buenas son mangas después de Pascua," 'The tips are best at Easter' (335 Rico)[13].

Grossman acknowledges the difficulty of translating the wordplay in which Cervantes engages at several points. For example, there is one occasion, as Sancho defends his master before the duke where he states, "there's no more Sorrowful Face or Figure" (657). In the footnote on the same page, she clarifies her own attempt to get as close to the original as possible by the following disclaimer, "there is an untranslatable wordplay involving *figura* ("face") and *figuro* (a nonexistent masculine form)."

To get a better idea of the awkwardness of the translation of idiomatic phrases, James Parr points to a specific translation problem in *Don Quixote* using Burton Raffel's translation as an example:

> *There are other occasions, curiously enough, when Raffel is painfully literal, as when he translates "ponerme la mano en la horcadura" (I.30) as "[to] stick your hand into my crotch," which it could be taken to say, if one cares to be perversely punctilious, but that rendering makes no sense. The meaning is clearly "to show me disrespect." This is said metaphorically by Don Quixote, addressing Sancho in anger. ...this an expression associated with acrobats or tumblers, who would assist one another in certain spinning movements by placing a hand on the partner's upper thigh to facilitate the flip or rotation. What it means here specifically is to show untoward familiarity, but I hardly think "stick[ing] your hand into my crotch" captures that. It is a tasteless translation at best. The old axiom of traduttore, traditore is well illustrated in instances like this one. (392-93)*

While this is a good example of the kind of language the reader has to contend with in *Don Quixote*, Cervantes employs another, perhaps even more striking visual image to depict the kind of interaction between knight and squire. Not very far into the narration, Don Quixote perceives two herds of sheep crossing in a valley. Believing them to be two armies meeting on the battlefield, he goads on Sancho and charges into the crowd to attack the animals. The shepherds, alarmed at his actions, attack him and beat him so badly that he is left semi-conscious on the ground begging Sancho to take care of him. Some of the beatings were to the mouth and face and knocked out some of his teeth and so he asks Sancho to look in his mouth to see how many teeth he has left. In a sort of Looney-toons moment, just as Sancho practically sticks his face in Don Quixote's mouth to count his teeth, Don Quixote is overcome and vomits on his squire. As you can imagine, this upsets Sancho and he vomits in return on his master (180).

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that's the envy of every saint, he could easily work a miracle or two. To love and desire he ought to be unsparkable, the ways of the flesh should offer no allure."

[8] Examples in Spanish are from the 1992 Riquer edition of *Don Quixote*.

[9] For more examples of phrases that present similar translating difficulties, see Eisenberg 1984.

[10] Benjamin Disraeli, a prominent political leader in 19th Century England and frequently quoted for his words of wisdom, defended his use of refrains from the ancients by saying, "Proverbs were bright shafts in the Greek and Latin quivers" insinuating that successful scholars should employ them wisely (Blake).

[11] Translated by Grossman as, "Lean against a sturdy trunk if you want good shade." (667)

[12] "birds of a feather flock together." (610 Grossman)

[13] "but it is never the wrong time for a gift" (260 Grossman)

Examining this account metaphorically, the vomit is almost like the profusion of feigned wisdom constantly pouring from Don Quixote's mouth and just as repulsive to Sancho. Sancho's vomiting back is symbolic of his proverbial loquacity falling on Don Quixote's ears. The two are not so much repulsed by the other as they are fed up with having to spend so much time together that these kinds of things would annoy them. The interplay of language between Sancho and Don Quixote is such a pivotal aspect in how the novel works that Cervantes' use of this visual image cannot be underestimated.

Malapropisms

Another feature of language important in this linguistic program is the use of malapropisms. A malapropism is the inappropriate use of a word that sounds similar to the word one intends to use. For example, it is reported that a Sanchoesque vice president Dan Quayle once said, "Republicans understand the importance of bondage between a mother and child."[14] The public had to understand that he meant *bonding* instead of *bondage*. While *bonding* is close to *bondage* morphologically, the socio-cultural meanings of the words differ significantly. *Bonding* is the buzzword that reinforces a cornerstone Republican platform of family values. *Bondage* on the other hand, is related to slavery and more modernly includes references to sadomasochistic behavior. These kinds of statements are ubiquitous in *Don Quixote* and more often than not, proceed from the mouth of Sancho Panza.

Sancho's malapropisms are another symbol of the bridge from the middle ages to modernity. At one point, Sancho tries his hand at quoting a phrase in Latin he thinks he knows, "Whoever's in hell…*nulla es retencio*" (198). The actual saying in Latin is, QUIA IN INFERNO, NULLA EST REDEMPTIO. But Sancho just quotes the phrase, knowing what the whole should mean, but not knowing the constituent parts. Don Quixote is left wondering what Sancho is talking about and yet continues on in their conversation.

One very popular malapropism crops up as Sancho misunderstands Don Quixote's use of the word "homicidio" (homicide) thinking it is the word, "omecillo" (meaning rancor or hatred) (107). Just a few pages later, Don Quixote finds himself unable to sit through a story without correcting the storyteller as he stumbles through several malapropisms ("cris" for "eclipse", "éstil" for "estéril", and "sarna" for "sarra") (121-22). These passages serve as reminders for contemporary readers of correct forms for words that were commonly mistaken. In some cases, as with the word, "sarra," the word formed part of a well-known, but misquoted saying: "Más vieja que Sarra." Cervantes awareness of these slips in the language and awareness of the story as a means to educate his readers, made his prose particularly rich.

Impact of the Language

Cervantes' consciousness of the impact of the language is reflected in the work as a whole rather than in sound bytes. He sees Don Quixote's language and his ability to communicate with others of his time as a bridge that somehow brings them nostalgiacally closer to a former golden age. This act and the resulting text simultaneously create a golden age out of his own times.[15]

Cervantes created a golden opportunity to bridge the middle ages and modernity in molding a character that is both crazy and believed to be mentally ill by most of the characters with whom he associates. Don Quixote's illness turns out to be his unwavering belief in the infallibility of the written word. The cure to his illness is found in his confrontation with the fallibility of the written word. When Sancho mentions the "other" book, he seizes the opportunity to expound on the details that begin to shake up Don Quixote's world. This inversion of literature and reality leads Don Quixote to believe more what was written and discount the reality clearly in front of him. Coming up against his own story in literature greatly disturbed him. He couldn't deal with that "reality." Then he comes across his own "history" in literature that he has to discount because of its blatant, arrogant affront on his character. Up until then his motivation for what he did was in "making true" what was in the Books of Chivalry – after coming up against the Avellaneda version of *Don Quixote*, he now had to disprove / "make false" what was found there. (e.g. going to Barcelona instead of Zaragoza).

Awareness of the impact of the language is 9/10 of the battle. Cervantes hand picked rhetorical conventions from a rich literary tradition. His life up to that point had given him ample opportunity to draw comparisons and point out discrepancies between the way the world functioned for epic heroes and the way it worked in reality. Cervantes had more than a little experience with critics and rejection and therefore handily dealt with celebrity backing by shameless self promotion and fictional endorsements. His innate talents lie without question in his clever use of the language, but it was his confidence and his awareness of the possibilities of the genre that propelled this work to success.

In sum, despite the episodic narrative, Cervantes remained focused on the principle storyline and the protagonist's purpose in life in every episode. Not far from the saying in English, "I have places to be and people to see" the motif of Don Quixote's primary purpose is repeated throughout the novel. He had "wrongs he intended to right, grievances to redress, injustices to repair, abuses to remove, and duties to discharge" (40). Crafting a world of needs merely because he said it was so was enough to get Sancho to follow him and be faithful to his cause. Perhaps to some degree it was his command of the older language that resonated with authority to Sancho. The words from the texts of the Middle Ages became the flesh of Don Quixote in his deeds and speeches. Subsequently, his experiences became the words of stories, plays, music and art that has followed. Our modern world owes a great deal of how we think, react, interact, read and speak to the *Ingenioso Hidalgo de la Mancha*.

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[14] Reported to have said in a speech in Hawaii, September 1989.

[15] Don Quixote himself states in Chapter 20 of the first book, "Sancho, my friend, know that I was born, by the will of heaven, in this our iron age, to revive the one of gold, or the Golden Age. I am he for whom are reserved dangers, great deeds, valiant feats…" (150)

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File Under
•Pedro de Fuentes
•Doña Francisca la Cautiva
•Maternal Martyriology

THE MARTYRED MATERNAL BODY IN
PEDRO DE FUENTES' "DOÑA FRANCISCA LA CAUTIVA"

Stacey Parker Aronson: University of Minnesota, Morris

In La Perfecta Casada (1583) Fray Luis de León exhorted wives to redeem their fallen husbands through their exemplary behavior. While he does not directly address the problem of spousal abuse, he does suggest that even infidelity must be endured as part of the perfect wife's duty to exert her good, Christian influence on her husband.

Y quanto a lo del marido, cierto es, lo primero, que el Apóstol dize, que muchas vezes la muger cristiana y fiel, al marido que es infiel le gana y haze su semejante. Y así no hay de pensar que pedirles esta virtud es pedirles lo que no pueden hazer, porque, si alguno puede con el marido, es la muger sola. Y si la caridad christiana obliga al bien del extraño, ¿cómo puede pensar la muger que no está obligada a ganar y a mejorar su marido? ,... Pues la razón y la palabra de la muger discreta es más eficaz que otra ninguna en los oydos del hombre, porque su aviso es aviso dulce. (XVII 184)

In Pedro de Fuentes' nineteenth-century romance "Doña Francisca la cautiva," the Virgin likewise persuades a Christian woman to use her physical body as the instrument to bring about the redemption of a fallen man. On her way from Naples to Rome Doña Francisca ("una noble señora de sangre calificada") and her three young children ("Ángeles en forma humana") are kidnapped by Turkish pirates and are sold into slavery to El Renegado, a renegade Christian convert to Islam.

While Moors under the rule of thirteenth-century Spanish king Alfonso X's Las siete partidas warranted protections against forcible conversions to Christianity (Law II, 1438), a Christian convert to Islam—a renegade—merited the forfeiture of his property and death as a heretic, "... guilty of very great wickedness and treason..." (Law IV, 1439-1440). Ordóñez de Ceballos in his *Viaje del Mundo* addresses the character of the Christian converts to Islam within his own country.

Los renegados son gente por extremo mala, porque ni creen en Cristo ni en Mahona; en lo público son moros y en lo secreto demonios; son blasfemos, jugadores, ladrones, inconstantes, amigos de mujeres, y fuera del pecado nefando, no hay vicio que no tengan en fin, como gente traidora a su Dios. (544-545; VII. N.B.A.E., II, 286-b)

Even a repentent convert who renounced Islam and embraced his previous Christian faith must necessarily undergo the psychologically demanding and at times physically tortuous Inquisitorial proceedings but suffer life-long infamy as well.

... his testimony could never be taken, nor he hold office or any honorable position, nor make a will, nor be appointed an heir of others in any way whatsoever.... a penalty of this kind inflicted upon such a person is more severe than if he were put to death; for a dishonorable life will be worse to him than death itself, since he will not be able to make use of the honors and advantages which he sees others enjoy. (Law V, 1440)

Why would a captured Christian like El Renegado of the romance elect to convert to Islam? It has been estimated that one quarter to one third of captured Christian slaves actually did convert to Islam (García Arenal 244). Historical evidence seeks to explain numerous reasons for which a captured Christian slave might convert to Islam and therefore become a "renegado" or a "turco de profesión." A Christian slave might convert to Islam out of fear or desperation (Bennassar 392-393), especially if he did not possess sufficient socio-economic standing or the economic wherewithal to be rescued. In fact, he might not be permitted to be ransomed at all (García Arenal 241) if he possessed a talent deemed to be particularly beneficial to their Muslims captors. He might convert under threat of violence, particularly if he were young (Bennassar 392-393). He might convert in order to integrate into Islamic society in exchange for freedom, economic advantage or affection. Islam also provided a convenient refuge for criminals fleeing prosecution from civil or ecclesiastical authorities (García Arenal 241). He might convert because of the attractiveness of some of Islam's tenets, namely its sexual practices (García Arenal 249), such as the practice of polygamy (up to four wives) and concubinage; self-purification, thereby eliminating the need for confession; and salvation in Allah's paradise (Bennassar 392-393). He might convert willingly or be persuaded to do so in order to marry within Islam (Bennassar 392-393; García Arenal 249). Ellen G. Friedman recounts the situation of one young female slave who, like Doña Francisca, was severely abused by her master when she rebuked his offer to marry him and convert to Islam (89).

Spain shared European fears related to the military threat posed by the expanding Ottoman Empire combined with Spain's concern over its own military security and vulnerability. Muslim corsairs based on the coasts of North Africa threatened Christian shipping interests with piracy and enslavement (Clark 105-129). In fact, by the end of the sixteenth century, more than 25,000 Christians were purportedly enslaved in the city of Algiers alone (Fernández 53; García Arenal 212). While Friedman's study focused on the 9,500

captives rescued (3), the exact number of slaves is difficult to ascertain. Spain itself did not have the military strength to execute full-scale invasions for the purpose of rescuing enslaved Christian citizens. Therefore, the problem of ransoming slaves was primarily left to the devices of individual families (Fernández 53-54). Naturally, the treatment of enslaved Christian captives of the state or of individuals varied greatly depending upon the temperament of masters and the work the slaves were obliged to do (Friedman 59). However, stories of abuse fueled an already active imagination. Not only did slaves expect to suffer abuse but "... for women and young children there would be sexual abuse, and for all captives constant pressure to apostatize and become Muslims" (55). Once Christians were ransomed, their bodies were subjected to another proceedure to determine the veracity of their claims, an Inquisitorial tribunal.

Pero el cuerpo del cautivo no sólo era un pergamino sobre el que estaba inscrito su cautiverio. Si la declaración del cautivo y el testimonio de sus cicatrices o satisfacían a los jueces, su cuerpo pasaba a funcionar como último recurso de veracidad en la sala de torturas a la que se trasladaba el interrogatorio, ... (Fernández 57)

Despite popular conceptions to the contrary, research has shown that North Africans did not usually encourage religious conversion on the part of their Christian slaves. Although the Islamic law prohibited forced conversions to Islam (García Arenal 245), economic factors played a role because religious conversion tended to decrease the slaves' monetary value. Philanthropic Christian redemptionist organizations, such as the Trinitarians and the Mercedarians (Friedman 106-107) whose mission was to redeem as many captives as possible whose families lacked the economic wherewithal to secure their release (Clark 106-107; Fernández 53-54; Friedman 106-107), refused to rescue renegades. In addition, as converted Musims, slaves became exempt from certain labors, such as rowing in the galley ships (Friedman 90).

Both Enrique Fernández and Donald Riddle demonstrate that the slave narratives share characteristics with the martyriologies and appear to adhere to what they term the martyriological model. According to this model in which the Christian slave is represented as a martyr, there are a series of recognizable steps. First, the martyr is denounced to the authorities by a traitor from his own community. These authorities offer to pardon him in exchange for his conversion to Islam. The martyr rejects this offer and often mocks authorities's Islamic faith. The martyr is necessarily tortured and in the midst of torture declares his faith. The martyr dies, and his body is secretly buried (Fernández 61; Riddle 108). The slave's torture and resulting death are necessary for him to be considered a martyr. Naturally, first person slave accounts do not follow all of these steps because obviously the narrators must be alive in order to tell their stories.

Pedro de Fuente's romance follows closely this martyriological model, although with some striking differences, based on the fact that Doña Francisca is a mother, a maternal martyr. Doña Francisca is denounced by El Renegado. As a previous Christian, he is, therefore, a traitor to his own faith-based community of Christians. El Renegado offers her love, wealth and marriage if she converts to Islam. She resists his offer and denounces his Islamic faith. She and her children are subsequently tortured. It is at this point in the romance that Doña Francisca's poetic story differs substantially from traditional martyriological models as evidenced in many of the slave narratives. Although Doña Francisca initially declares her Christian faith, she threatens to renounce it and embrace Islam in order to save her children.

What was the purpose of this romance for the reading public of the time? It was likely intended to read by Spanish Christians for the purpose of inspiring those individuals whose family members had been enslaved and for whom rescue was not imminent as well as for those future slave martyrs who might find themselves in a similar situation. It might have served to encourage them to remain steadfast in their Christian faith and to not succumb to the temptation to renounce their faith. It might have also functioned to entice good Christians to support local efforts at fundraising for the purpose of ransoming Christian slaves. It also served to exemplify the belief that all, even renegades, were redeemable through God. A consideration of its purpose necessitates a consideration of the purpose of martyriologies. In his sociological study of early Christian martyrs and of the narratives documenting their martyrdom, Donald Riddle notes that martyriologies were important step in the control of the early Christians by inducing in them a fervor for their own torture: "The willingness to undergo suffering is a social attitude which was present as the result of control" (2).

For the martyrs, as the unfortunate victims of persecution, were involved in a situation in which one of the essential elements was the task of control. Indeed it may be stated that any situation of persecution involves as its two primary aspects conflict and control. The persecuting group [i.e. the Roman state] attempts to enforce its emands upon the persecuted [Christians]; while the persecuted, unless, as sometimes happens, they submit to the demands of the persecutors, are under the necessity of controlling those of their number who are faced with the personal decision of the matters at issue. The persecutors attempt to control the persecuted, while the persecuted must control those who are or may become the victims of untoward activity. (Riddle 2)

In the narratives known as martyriologies Christian martyrs serve as exempla for other potential Christian martyrs as to how they should behave in the face of adversity, suffering and even torture and "to induce in the prospective martyr a willingness to undertake the experience, even though he knew it to be unpleasant" (Riddle 28).

While not actively encouraging Christians to voluntarily assume the yoke of slavery, slave narratives have much in common with martyriologies in that they also stipulate modes of behavior. Antonio de Sosa's Diálogo de los mártires de Argel, for example, documents in agonizingly bloody detail the sufferings and executions of 30 individuals in Northern Africa between 1529-1580. A derivative of martyriologies and slave narratives is what John Beverly has defined as Latin American testimonial literature. Even though this romance "Doña Francisca la Cautiva" does not fit the category of traditional testimonial literature as defined by John Beverly, Beverly himself admits that "because testimonial is by nature a protean and demotic from not yet subject to legislation by a normative literary establishment, any attempt to specify a generic definition for it, as I do here, should be considered at best provisional, at worst repressive" (25). Unlike the traditional martyriologies and slave narratives, it cannot provide eyewitness testimony of the abuses suffered by Christian slaves at the hands of their captors because it is not narrated in the first-person nor is it recounted by someone who witnessed the incidents described therein. It is narrated by an omnipresent poetic voice for whom the

Virgin serves as both inspirational muse as well as a literary device, a deus ex machina to extricate the protagonist from her fate and provide a happy, albeit artificially contrived, ending.

What this romance does have in common with much testimonial literature is the manner in which it evokes both personal and collective elements. In his study of tortured bodies as evidenced in slave narratives and Inquisitorial proceedings, Enrique Fernández notes that testimonial texts contain both personal and collective components (51). The personal is evoked by way of the pathos of the story of a mother who witnesses the brutal torture of her children and murder of her infant son. Pathos is coupled with and augmented by a miraculous subtext of divine intervention as Doña Francisca's murdered infant is restored to life, her children are spirited away to safety and she herself survives multiple execution attempts through the intervention of the Virgin.
The collective nature of this *romance* is achieved through its similarity to other martyriologies and slave narratives. Memoirs of Christian enslavement provide corroborating evidence of Muslim brutality. Octavio Sapiencia, enslaved in Turkey for five years, describes a heart-wrenching scene in a slave market in which a pregnant mother of three watches in agony as her husband and two oldest children are sold away from her, apparently an all too common practice (García Arenal 224).

... entre los cuales había marido y mujer, que estaba preñada, y con tres hijos de hasta diez años el mayor. Compró un turco al marido, el cual al dividirse de su mujer y hijos, quebraba el corazón de una pena. Ya dividido, llegó otro Turco que compró el hijo mayor, el cual abrazado de su madre, y la madre de él, enternecían la dureza de los mismos Turcos presentes a aquella crueldad, que efectuada, llegó un Moro, y compró al hijo Segundo, que con gritos esforçaba los clamores de la infeliz madre, que se enlazó con su hijo tan entreñablemente, que hasta con los dientes le aprehendía, para resistir que se le quitasse la violencia del comprador. En fin cruelmente se le quitaron. Últimamente la miserable con el más tierno niño fue comprada a poder de otro Moro, quedando los circunstantes como absortos de tan lastimosos trances. Yo lo quedé de manera que todo aquel tiempo olvidé mi cautiverio, sintiendo la fiereza con que el barbarismo trató aquellos desdichados. (Chapter I, 2)

In another example, sixteenth-century German Johannes Brenz chronicles the story of a woman who resorts to killing her own children.

... I will not relate the vile deeds committed by the diabolical [Turkish] people, involving all kinds of unchastity. At Rhodes there was an honorable woman who had two sons; when she saw that the city was about to be conquered by the Turks, she stabbed the two boys to death, so that they would not fall into Turkish hands; ... let everyone consider what reason there must be for a mother to perpetrate such a terrible deed against her own flesh and blood. She must have known how the Turks abuse the young [Christian captives]. Therefore all honorable men, to preserve their families from shame, should risk body and life in resisting the murderous Turk. (Bohnstedt 47)

Doña Francisca's children are not sold away from her nor does she murder them herself to save them from their fate. Yet, the brutality of her and their treatment at the hands of their captor, shocking though it would have been, would not have surprised a reader familiar with martyriologies and the slave narratives of the time.
When El Renegado tries to persuade doña Francisca to renounce her Christianity and marry him, she refuses, even under torture. Doña Francisca is subjected to a type of martyriological and Inquisitorial torture during which she must declare her faith unconditionally. Interestingly enough, her inquisitors are not representatives of the Inquisition. Unbeknownst to Doña Francisca, the Virgin, along with the poetic voice and readers, witnesses her torture at the hands of El Renegado.

... Renegar de Dios no quiero,
que Mahoma es un canalla,
que metido en los Infiernos,
tiene millones de almas,
y yo creo en Jesucristo,
en su Madre Soberana,
y en el divino Misterio
de la Trinidad Sagrada,
un Dios solo, y tres personas,
que así la Iglesia lo canta:
no mas de una vida tengo,
y la doy de buena gana,
solo por no quebrantar
lo que la Iglesia me manda.

When her children are brutally beaten, she renounces her Christian faith.

Reniego de Jesucristo,
también de la Virgen Santa,
y del Divino Misterio
de la Trinidad Sagrada.

It is at that moment when the Virgin intercedes indirectly: her ten-month-old baby miraculously assumes the power of speech and persuades her that it is better to die rather than convert to Islam.

Madre, qué es eso que dices?
Mira bien lo que te hablas,
que aunque eso es de cumplimiento
mucho le daña a tu alma,

que para morir por Dios,
no se han de tapar la cara.
Vivan los Santos Misterios
de nuestra Iglesia Romana,
que mis hermanos y yo
morimos de buena gana,
solo porque nos defiendas
con la vida, y con el alma.

In a scene reminiscent of the Ovidian myth of Philomel and Procne, El Renegado murders the infant and threatens to cook him and serve him up to his mother: "Yo os lo freiré en aceite, / y os lo comeréis mañana." He also plans to execute her the following day. Doña Francisca, contemplating her fate, commends her children to the Virgin. Her children respond by reminding her that the Virgin will not forget them: "Madre mía de mi alma, / no desconfíes, Señora; / que la Virgen nos ampara." After they pray for her divine intercession, the Virgin del Carmen restores the dead baby is restored to life, and spirts the other childrento safety. The Virgin calls upon Doña Francisca to become the instrument of El Renegado's redemption.

Has de saber que este hombre,
que tanto a ti te maltrata
era muy devoto mío,
y no quiero, que su alma
se pierda, y de su rescate
tú sola has de ser la causa. (My emphasis)

Incensed at her explanation for the children's disappearance, El Renegado beats her and tries to execute her in increasingly more torturous ways: burning, hanging, dragging her through the streets. However, once he realizes that Doña Francisca's faith is so strong that he is unable to carry out his heinous plan, he predictably sees the error of his ways and embraces his former Christianity. He escapes with forty other Turks and eighty-seven Christian slaves.

Initially, Doña Francisca's body is not sexualized. She is presented as having no husband, and, therefore, it could be assumed that she is a widow. While literary references to a woman's breasts in romances are often coded to imply sexual violence, exposed breasts being a euphemism for rape, for example, references to Doña Francisca's breasts highlight their maternal and nutritive, and therefore non-sexual function in the care of her infant son.

... á sus pechos lo criaba, ...

... al pecho se lo arrimaba.

... al pecho estaba, ...

It is only when her children are safely absent that Doña Francisca's body become sexualized as a literary device to emphasize her shame and her vulnerability to being raped.

... su ropa le desnudaban,
y dándole recios golpes
á la vergüenza la sacan, ...

But, is Doña Francisca raped? Riddle reminds us that in the situation of female martyrs "the persecution of women often involved shameful treatment, ranging from indecent exposure to enforced prostitution, suggest[ing] the relation of the sexual feature" (Riddle 69). For female slaves, rape certainly would have figured within the realm of reasonable possibility.

Las Siete Partidas codified legislation concerning Christians who found themselves enslaved by Moors (Amt 69-70). It attempted to dissuade forcefully against sexual violence or even miscegenation by prescribing the punishment of execution for any Moor who has sexual relations with a Christian virgin—"If a Moor should lie with a Christian virgin, he should be stoned to death for it; ..." (70). Naturally, such legislation could only be enforced in Spain, and not in Muslim countries. Its framers were obviously conscious of the conviviality of both Christians and Moors within Spain itself and of the trafficking of both Christian as well as Moorish slaves due to the battles of the Reconquest (García Arenal 218). Not surprisingly, a Moor could expect a more seriously penalty than that imposed against a Christian guilty of a similar offense. Penalties for the raping of virgins generally ran the gamut from monetary compensation to public flogging to imprisonment to castration to execution. In some cases marriage to one's rapist was offered and even solicited as a means by which to restore familial honor, particularly if victim and rapist pertained to the same socio-economic class. A Moor, however, regardless of socio-economic status, could expect only death. Naturally, it might have been in a woman's best interest to frame even consensual sexual relations as rape to avoid accusations of complicity. Complicity could result in the forfeiture of all of her property as well her own execution if it were a second offense (70).

In a real, extra-textual scenario, Doña Francisca would most certainly have been raped. Popular conceptions about Muslims intensified fear of sexual abuse by Muslim captors: "... for women and young children there would be sexual abuse, ..." (Friedman 55). Octavio Sapiencia describes an incident he purportedly witnessed in which a husband chooses to stab his own wife to death rather than see her enslaved and raped by the marauding Turkish pirates, so palpable is the threat of sexual violence.

Y va en mi barca un hombre casado, y su mujer honesta en extremo, como en extremo hermosa. El marido reconocido el baxel contrario que era de Turcos, y que la defensa como la huida era imposible: vuelto a su mujer le dijo con suma determinación que

pidiesse a Dios misericordia de sus pecados, porque tenía por menos terrible quitarle la vida, que verla con manifiesto peligro del honor en poder de bárbaros tan fieros. Inmediatamente le dio una puñalada en el corazón, de que la infeliz hermosa espiró al mismo punto lastimosamente, y al mismo tiempo fue preciso echarla a la mar. (I, 1-2)

However, because Doña Francisca is presented as the Virgin's instrument on earth to redeem a fallen Christian, she must necessarily be assexual, sexually inviolate. Like the Virgin mother of Christ, born without benefit of an earthly father, Doña Francisca is mother to a veritable trinity of fatherless children. El Renegado does not actually rape her, although the threat is omnipresent. Once her children are safe, she is able to withstand torture and repeated murder attempts while serving as his exempla.

Pedro de Fuente's romance, a fictitious slave narrative rendered poetically, functions doubly as martyriology and testimonial. It exemplifies not only the torment endured by Christian slaves but the Christian preference for martyrdom as a means to exemplify the faith as well. It cannot be overlooked, however, that the male poet utilizes the body (of Doña Francisca and that of her children), more specifically the female maternal body, as the site for woman's expected sacrifice and ultimately man's redemption.

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In Remembrance of FLARR's Past President, Good Colleague, and Friend: Ted Schaum

I knew Ted mostly on a professional basis through FLARR. I had just arrived back in Moorhead from sabbatical leave and was invited to the area meeting of Foreign Language teachers at NDSU where FLARR would become a reality. Ted and several other teachers had already been diligently working on this project for a year. It was evident even then that Ted was a dedicated and talented teacher of languages with excellent leadership and organizational skills. Throughout the many years of FLARR involvement, Ted would make innovative and interesting presentations based on his practical experience and meticulous organization. Ever the humorist, Ted always made the serious a fun and rewarding project. Ted was not afraid to tackle the powers that be also and was a solid advocate for language teachers of the area. We shall all miss his special laugh and warm personality which was solely his alone.

•David E. Gilchrist, retired teacher, Moorhead Senior High

I will miss Ted's enthusiasm for life and learning. Every time he stopped by my office, he was excited to tell me about his latest project, the books he was reading, or interesting thoughts and observations about life. He exemplified the trait of being a life-long learner. He particularly loved language and languages. His conversation was sprinkled with comments about the meaning and origin of words and he would have a twinkle in his eye as he spun his puns.

He was also a kind, thoughtful, and generous person. When I first arrived at MSUM, he went out of his way to help me get off to a good start here. He was a constant friend and mentor.

I am grateful to have known him. My life and the lives of many have been enriched because of our association with him.

•John Hall, Minnesota State University, Moorhead

I first became acquainted with Ted Schaum in 1985 when I was completing the credits for a teaching degree in Spanish. I took a required methods class in an independent study with Dr. Schaum. At that time I was on a leave of absence from my school district where I had taught English and speech/theatre, so a methods class was not unfamiliar to me. As we all know, Ted was a professor of merit; so the class was both instructive and interesting. Among the many useful ideas I learned from him in that class was an excellent one that I never forgot. He told me that I must *never* tell my students that they had to cover so many pages or chapters or lessons in Spanish. *Covering* material was not a goal. He stated emphatically that one *worked to master* the material!

Does this tell you something about Dr. Ted Schaum?

•Georgine Lutz, Retired Teacher, Karlstad and Mexico

Ted's funeral was held in the First Lutheran Church in Detroit Lakes. The funeral was well attended, a tribute to all the connections that Ted had forged in that community. There were two picture boards in the vestibule, both testifying to happy recent and some distant memories. I was struck, but not surprised, by what a wonderful host he was at his cabin there near Rochert. Family, guests, cooking, reading sessions, etc. The cabin started out as an 8 X 10 tent, which was solidified to a log cabin, with the help of neighbors, and then expanded over time to a modest but comfortable lake home. Ted was a knowledgeable and avid fisherman, concerned about the environment and active in his lake association. The two boards were a testament to his enjoyment of life, especially in retirement.

There were three eulogies at the service, one from a community member active in Ted's Great Mind Discussion Circle, a lake neighbor, and the Congregational minister Mark Kuether. The first focused upon his family's involvement with Ted, first at MSU in an evening course, and then at Detroit Lakes in the Discussion Circle. In these comments you could see the professional Ted as we knew him, his great curiosity, his love of teaching which was second only to his love of learning. The speaker said, "He was trying to make intellectuals out of us, with various degrees of success." The speaker also praised the positive nature of Ted's personality, always smiling, always passionate,... always talking! His love of words was a common theme through the three speakers and later I heard a story about a passionate debate between Ted and another MSU colleague over the distinction between "clandestine," and "surreptitious" (Ted had had his picture taken and used without his knowledge).

The second speaker lived on the lake close to Ted and described the building of the cabin, the family visits. He talked about Ted paddling a canoe slowly in front of his cabin for kids who were fishing walleye, while classical music blasted from the shore. In the bulletin it states, "Ted loved his grandchildren, classical music, German music, fishing, snow shoeing, cross country skiing, canoeing, and artistic painting. Such a Renaissance man!

The minister based his comments on the very short scripture, "Jesus wept." He said that there was no other way to describe Ted's death than a "senseless tragedy," and that God had no part in it, but rather wept with us at his passing. He went on with comments that celebrated the time that we had with Ted. He mentioned Ted's participation in the bible study group at the Congregational Church, his first meeting with Ted at the "cabin." He had kind words for both Margie, former wife, and Kirsti, special friend, and mentioned as well the recent European trip that Ted so enjoyed (we saw a description in the last FLARR Newsletter). He ended with sentences, long sentences, from Ted's epistles at Christmas and other times, extolling his passionate life and his talent for rhetorical flourish. Ted has to have the last word, he said.

The funeral was well done and gave a real sense of the wonderful qualities that Ted had, which we had seen in our more professional association with him. Ups and downs, yes, but in general consistently enthusiastic, curious, gregarious, articulate, loving... an activist intellectual, a mover and a shaker... one who lived passionately and caringly.

•Tom Turner, University of Minnesota, Morris

FLARR PAGES # 52

The Foreign Language Association of the Red River
Volume #2, Spring, 2006

File Under
- Hildegard of Bingen
- Catherine of Siena

The Language of Medieval Mystics:
Teaching with Hildegard of Bingen and Catherine of Siena

Jennifer Deane; University of Minnesota, Morris

Between roughly the years 1050 and 1500, a flowering of new spiritual expressions, forms and ideas took root in western Europe. One of these was mysticism, the belief that one can achieve direct consciousness of (and connection with) the divine through contemplation, intuition and meditation. The compelling stories and writings of medieval female mystics such as Hildegard of Bingen (1098-1179) and Catherine of Siena (1347-1380) offer unique ideas, images and topics for German, Italian and Latin language instruction.

Christian mysticism was not new in the Middle Ages, for it was rooted in the earliest days of the Church; however, the later medieval centuries brought a new type of mystical expression to the forefront, particularly among female visionaries. Medieval mystics often saw visions which they recorded and interpreted for their contemporaries, thus acting as a spiritual channel between God and humanity. While one might expect that the primarily masculine world of official medieval Christianity would have produced in turn a wave of male mystics, the reverse was the case – the vast majority of influential mystical visionaries and thinkers were women.

Female mystics posed a challenge to the Church, since women's roles within the church were severely limited in the Middle Ages, and because visions were not (and by definition could not be) mediated through clerical institutions. Of particular interest to students, however, is that these women were forceful individuals who drew on the authority of their visions to critique kings, emperors, popes and the Church in fierce and resonant voices. The lives of two medieval mystics in particular provide rich material for use in foreign language classroom instruction: Hildegard of Bingen for German/Latin and Catherine of Siena for Italian/Latin. (While Hildegard wrote in Latin, modern German translations of her works are widely available; Catherine wrote in both the vernacular and Latin, but updated Italian translations are equally accessible today). A quick overview of each woman's life and writings is thus in order, followed by a few specific pedagogical ideas for the classroom.

Hildegard of Bingen

Hildegard of Bingen (1078-1179) was a Benedictine nun, mystic, and visionary from the German-speaking Rhineland, and was one of the most creative, productive and unique minds in western history. Renowned in her day as a vibrant religious figure, she was also known as a prophet, healer, musician, dramatist, scientist and critic of kings, emperors and popes. In the last twenty years, she has been the subject of intense scholarly and popular interest, and collections of her writings, illuminations and music are widely available today.

Born into a noble family, she was raised from a young age in a Benedictine cloister where she received an outstanding education for a girl of the 12th century. But Hildegard's fame among contemporaries was based primarily upon her prophecies and visions. She records that from early childhood, she had special psychic gifts, visions (*Gesichte*) and auditory messages, which she did not report to others for fear of rebuke. At the age of 43, she finally came forward to her confessor; soon thereafter, her visions were not only approved by church authorities, but she was encouraged to express them in writing. Hildegard accomplished this with assistance from a monk and friend named Volmar, who collaborated with her from 1141-1150 as she wrote her principal work called *Scivias* (Know the Ways of the Lord). In stunning, multicolored illuminations, Hildegard also recorded what she saw in her visions – the images have been reproduced in a volume edited by Matthew Fox (see bibliography). Consistent throughout her life was the description of the source of her visions as the "Living Light," a central metaphor of her mysticism.

Shortly thereafter, Hildegard also wrote the *Liber vitae meritorum* (The Book of Life's Merits) in which she discusses vices and virtues, sometimes engaging them in dialogue with each other: for example, the character Hardness of Heart says to Mercy, "If I became involved, even just a little in other people's affairs, what use would it do me?" Mercy replies, "What are you saying, you creature of stone? Every creature yearns for a loving embrace... all you are is a pitiless stare, an evil cloud of smoke in the darkness!" Her *Physica* (The Natural History) and *Causae et Curae* (Causes and Cures) are equally interesting, describing the origins and healing powers of plants, elements, trees, jewels, animals and metals, as well as the constitution of the human body, its diseases and remedies.

Hildegard is known for her organic, holistic vision of a universe in which human beings and nature and the divine are part of a single unity. Modern readers are often attracted to her use of natural imagery and an emphasis on "greenness" (*viriditas*) as an image of spiritual health. For example, speaking as the divine voice which she heard throughout her life, she records: "I, the highest and fiery power, have kindled every living spark and I have breathed out nothing that can die. . . I flame above the beauty of the fields; I shine in the waters; in the sun, the moon and the stars, I burn. . . for the air lives in its green power and its blossoming; the waters flow as if they were alive."[1]

But wait – there's more! Hildegard wrote and composed the music for seventy-seven songs, of which the language is particularly beautiful – musical scholars agree that the compositions themselves are strikingly original. Her corpus of songs is known as the *Symphonia*, and extensive selections have been performed and recorded in recent years. As a correspondent with popes, emperors, kings, archbishops, priests, laypeople and more, she also penned hundreds of letters, of which about 300 survive. In tone, they are often forceful and critical, as well as encouraging, loving, grieving and compassionate. And of particular interest to language instructors will be the fact that she wrote a mysterious work entitled the *Unknown Language* (*Literrae Ignota*), a glossary of approximately 900 words which she invented and arranged into thematic groups. The range and breadth of Hildegard's thought and works is vast, but even short descriptions and small selections should serve to pique student interest.

Catherine of Siena

The story of St. Catherine of Siena is one that may turn stomachs as well as move hearts. Born in Siena in 1347 (the year before plague swept through Europe, wiping out approximately a third of the population), Catherine was the twenty-fourth of twenty-five children in the family of a wool dyer. Catherine was according to all sources a bright, vivacious child who nonetheless had a tendency to privacy and a deep inner life. At the age of six, Catherine had a vision of Christ and the saints that shaped her lifelong decision to live a chaste and spiritual life. As years passed and she grew into adolescence, her spirituality transformed into a fierce ascetic practice. Fasting to the point of starvation, she also endured self-inflicted beatings and scaldings, as well as disturbing food practices, such as eating lepers' scabs or pus from sick bodies as an expression of humility and redemptive spiritual power. This material is guaranteed to grab student attention! (Like many of the other medieval female mystics, Catherine's emphasis is on suffering and service to others, and that is the context in which these practices should be understood.[2])

Unlike Hildegard, Catherine never received formal education and yet she began to write stunning and sophisticated works in this period: nearly 400 letter-sermons, a collection of 25 prayers, and her masterpiece, a book called "The Dialogue of Divine Providence" which she referred to simply as "my book." Intended to instruct and encourage others, this work was one of the first ultimately to be printed as widely as Spain, Germany, Italy and England. Catherine's concern for loving service is made clear in passages such as this, in which she speaks for the divine: "It is your duty to love your neighbors as your own self. . . in love you ought to help them spiritually and materially in their need – at least with your good will if you have nothing else."

Catherine's letters are also concerned with the relationship between people (as well as their relationship to divinity), and are addressed to diverse people, ranging from popes and kings to family, friends, prisoners, prostitutes and political opponents. In fact, Catherine's spiritual and political gifts brought her into first local and then European-wide issues of royal and papal politics. At the age of thirty-three and after years of severe fasting, Catherine gave up water for an entire month, offering up her suffering to heal the crisis of the church in Italy. She died shortly thereafter, emaciated and wracked by stomach pains. She was canonized in 1461, and in 1970 made a doctor of the Church – one of only two women to ever receive the honor.[3]

Touching on issues of history, gender, power, spirituality, medicine, politics, artwork, cultural critique, music health and medicine, the lives of these two mystics provide plenty of material for lively discussion. The possibilities for teaching are endless, but here are a few thoughts to get things started (please keep in mind that these are a historian's ideas and not those of a language specialist!):

- Project some of the colorful, geometric and unsettling images from Hildegard's illuminations and have students describe them using vocabulary words, or practice conversation/discussion about looking, seeing, perceiving, etc.
- Play one of Hildegard's musical works, and have students describe the piece using vocabulary words about hearing and sounding, or compare it to another piece of music and discuss.
- Use descriptions of Catherine's treatment of her own body as a means of discussing the body, or historical differences between the medieval and modern world, or how beliefs shape behavior (I think this can be done within a broad context, and with an eye towards understanding different cultural practices distant either in time or geography).
- Assign students a portion of one of Hildegard's or Catherine's particularly ferocious or loving letters to read; then have them write a letter of their own in the relevant language.

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[1] Bowie and Davies, p.91 (see bibliography)

[2] Caroline Walker Bynum brilliantly interprets the medieval significance of these and other disturbing food practices of medieval mystics in her classic *Holy Feast, Holy Fast* (see bibliography)

[3] The other is the sixteenth century Spanish mystic St. Teresa of Avila.

- Give students a short text from one of Hildegard's medical works, and use it as a starting point for a conversation about health and medicine—here are of course some assumptions and practices that seem quite outlandish today, and will likely amuse students.

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Fox, Illuminations of Hildegard of Bingen (Bear & Co, 1985) Barbara Newman (ed), Voice of the Living Light: Hildegard of Bingen and Her World (University of California, 1998)Music CD: Emma Kirkby, *Feather on the Breath of God,* (Hyperion, 1993)

Online reference: http://www.fordham.edu/halsall/med/hildegarde.html

(New studies are being published all the time – for more information, do a quick Amazon search to bring up titles on her other works)

Catherine of Siena:

Suzanne Noffke, Giuliana Cavallini (eds), *Catherine: The Dialogue* (Classics of Western Spirituality Series (Paulist Press, 1980)

Suzanne Noffke (ed), *The Prayers of Catherine of Siena* (Paulist Press, 1983)

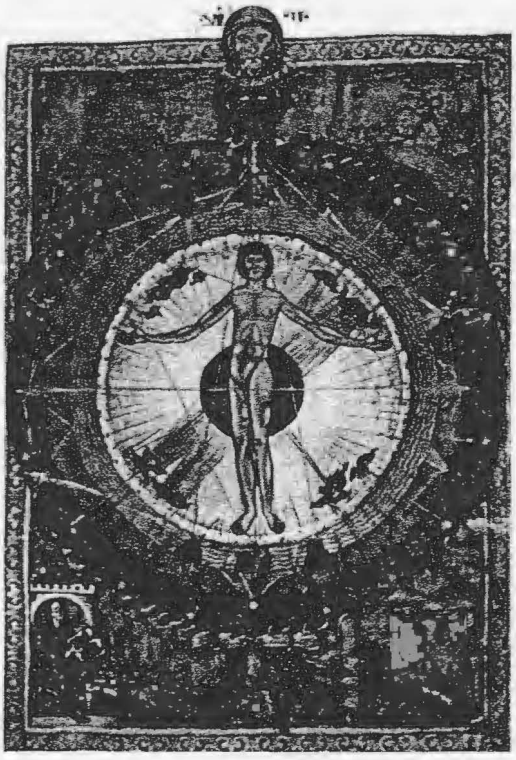
Online reference: http://www.newadvent.org/cathen/03447a.htm

General:

Caroline Walker Bynum, Holy Feast, Holy Fast: The Significance of Food to Medieval Women (University of California Press, 1987)

Katharina Wilson, *Medieval Women Writers* (University of Georgia Press, 1984)

A useful bibliography of medieval women writers, including mystics, is at:
http://www.fordham.edu/halsall/med/womenbib.html



St. Teresa of Avila

Drawing after an 1827 Painting by François Gérard (detail), Paris France

TCT 4/10/06

FLARR PAGES # 53

The Foreign Language Association of the Red River

Volume #2; Spring, 2006

File Under
- Larra
- Dickens
- Suicide
- Circumstances and Control

"Teaching Larra: Approaches and Student Reactions," Thomas C. Turner, UMM

Mariano José de Larra was one of Spain's finest journalist of the early nineteenth century. I teach a entire half-semester on Larra in a course on reform in Spain. Today's students are still interested in the subject of reform and they do, predictably, compare Larra's recommendations with what they see on their own trips to Spain as well as with similar issues in 21st century United States culture.

As a framework for the course, four basic approaches were designed, which were also the topics for a take-home, mid-term exam:

- Larra's Vision for a Reformed Spain
- Young Larra and Young Dickens
- Biographical and Psychological Views of Larra's Suicide
- Self-Control and Circumstances: Larra's Life and the 21st Century

Larra's Vision for a Reformed Spain

During the seven week study of Larra, students read 18 of Larra's essays and gave reports on outside readings in a seminar situation (see the sidebar for the selected essays). In the first part of their exam essay on Larra's reform ideas they were to select three or four interesting themes to fully delineate. As a summary exercise they would then append a paragraph, very succinctly listing Larra's other concerns in the essays they read. The critical thinking aspect of the exercise was to practice setting priorities among important themes, which would be developed in detail, while not losing contact with other important aspects of Larra's thinking. Students were to develop well-written arguments in depth, with adequate evidence, as well as a paragraph offering perspective on the breadth of Larra's ideas and concerns. It was explained that these were the tools that would be needed in any similar, complicated task in the working world.

Themes chosen by students by students for this exercise were the following:

- Young Men of Spain
- Young Women of Spain
- Larra and France
- Censureship
- Class Structure
- Marriage
- The Superficial
- Education
- The "Public"

By far the most popular theme selected by female students was that of the young men that Larra chose to satirize in his essays (see the sidebar on other side of the page). Also interesting was a selection of young women in these 18 essays: Elenita in *El casarse pronto y mal*, most elegant but untrained, and useless, a reader of sentimental novels; the jealous older women in *La sociedad*, who ruin *(¿Quién es...* Díaz Larios, 86-87), a lively young woman's reputation with gossip; a married woman looking for adventures while on a coach trip in *La diligencia* and a callous mother with her weeping daughter (she must leave her boyfriend) on the same trip; poor women in *Modos de vivir que no dan de vivir*, who struggle for existence ragpicking or running errands (wife of the zapatero). In *El castellano viejo* there is Braulio's brow-beaten wife. Most intriguing perhaps is Adela, wife to Carlos in *El duelo*, who through her abilities as a huntress of men eventually brings the downfall of her husband who is killed in a duel. Larra's picture of young women is not positive in any respect and that needs to be said, although the basic neglect of education for women in Spanish society is another of his complaints.

Larra Essays Selected for Reform Course:
- ¿Quién es el público y dónde se encuentra?
  August 17, 1832; El Pobrecito Hablador
- Empeños y desempeños
  September 26, 1832; PH
- El casarse pronto y mal
  November 30, 1832, PH
- El castellano viejo
  December 11, 1832; PH
- Vuelva usted mañana
  January 14, 1833; PH
- En este país
  April 30, 1833; PH
- La fonda nueva
  August 23, 1833; La Revista Española
- La planta nueva o el faccioso
  November 10, 1833, RE
- ¿Entre qué gentes estamos?
  November 1, 1834, El Observador
- La vida de Madrid
  December 12, 1834, El Observador
- La sociedad
  January 16, 1835; RE
- El hombre-globo
  March 9, 1835; Revista Mensajero
- La diligencia
  April 16, 1835; RM
- El duelo
  April 27, 1835; RM
- Modos de vivir que no dan de vivir
  June 29, 1835; RM
- La nochebuena de 1836
  December 26, 1836; El Redactor General
- Necrología
  January 16, 1837; El Español
- Las circunstancias
  December 15, 1833; RE

I recommend the use of the Luis F. Díaz Larios edition of Artículos de costumbres (Espasa Calpe: Madrid, 1998). Colección Austral. 42 articles, Time-line, editorial comments; cited in this paper.

Some students were intrigued with Larra's attachment to France and French thinking and customs. The most famous of the articles in which Larra criticizes Spain, by comparing it to France, is *Vuelva usted mañana* where he takes Spain to task for laziness. Another similar article is *¿Entre qué gentes estamos?*, where lack of courtesy is satirized, among other things. We know that Larra received some negative feedback on his comparisons because of his comments in *En este país*, where he says at the end of the essay that it is only to help Spain to a better future that he talks about better things in other countries (Díaz Larios, 196-197). Larra is influenced greatly by the ideals he sees in France: liberty, equality, fraternity, and progress, but he also sees some things that Spain is not ready for and other things that will not fit Spanish tradition, e.g. dismissal of religion, *El casarse pronto y mal (Díaz Larios, 133)*.

Censorship was a great impediment to Larra and at one point he states that of all the notes he has (on article topics) only two can be used (*Empeños y desempeños*, Larios, 109) and at another point he says to a friend that he is a journalist, which means that he cannot write what he thinks, since only praise is acceptable (*La vida de Madrid*, Díaz Larios 283). In perhaps his most famous essay, *La nochebuena de 1836*, his interior voice reminds him that he could just as well end up in jail rather than receive praise as a writer (Díaz Larios, 477). In *El reo de muerte*, he comes out explicitly and publicly against censorship, "Confieso francamente que no estoy en armonía con el reglamento..." (Díaz Larios, 323). We know as well that he continually suffered private commentary and criticism from friends and acquaintances, see *El casarse pronto y mal* (Díaz Larios, 121-123). These last criticisms, however, were not as dangerous. Students are amazed at the extent of the censorship in Larra's epoch.

Class structure was recognized immediately by students. The most complete of the essays showing Larra's attitudes on the various classes in Spain is in *El hombro globo*, where he characterizes the lower class in a most pejorative way: as an "hombre raíz" or "hombre-patata" with a lantern that was never turned on" (Díaz Larios, 312). *Modos de vivir que no dan de vivir* reveals trades of the lower class, but not very empathetically. Larra does see some hope for the middle class. Braulio has attained some success, but he possesses the most horrible manners in *El castellano viejo*. The upper class is satirized extensively throughout his essays, primarily for hypocrisy, but also for many other faults. Students do not react with favor to Larra's rather undemocratic view of the abilities of the common people. He does appear to be a man of his time with such views.

Some students want to be educators and they were interested in Larra's support for the value of foreign travel and experience, the interchange of ideas (*La diligenica*, Díaz Larios, 343). Larra wants to emphasize practicality and future employment in education, "Mi sobrino salía de mañana a buscar dinero, cosa mas difícil de encontrar de lo que parece," (*El casarse...*, Díaz Larios, 130). He satires incorrect use of language; about Joaquín: "español no lo habla, sino lo maltrata." (*Empeños...*, Díaz Larios, 110). Adela in *El duelo*, as said before, is educated as a huntress of men and causes the downfall of her husband and family. Two gentlemen stand as models of well-educated People: Carlos, Adela's husband, and the Conde de Campo Alange, one of Larra's best friends. Both are similar and among their good qualities: Carlos is talented, capable of overseeing an estate, supportive of those dependent on him (*El duelo*, Díaz Larios, 358); Campo Alange a hero, a lover of liberty, noble, generous, a believer in equality, knowledgeable in Spanish literature, in the classics, non-political, and patriotic in the best sense etc. (Necrología, Díaz Larios, 481-483).

Very delightful for students were Larra's descriptions of the street life of Madrid, the foibles of the "public." *¿Quién es el público y dónde se encuentra?* is the best source for this information which ranges from the fun observation that "el respectable público se emborracha" (Díaz Larios, 88) to the conclusion that each separate public acts in its own interest, an observation that he applies to himself (Díaz Larios, 92). He condemns the public in *El duelo* for insisting on duels. In *¿Quién es...*(Díaz Larios, 86-87), he deplores the public's taste in food as well as superficial religion (84) and general courtesy is satired in *¿Entre qué gentes...*

Other themes? Popular as a theme as well with students were Larra's ideas on marriage, see most vividly in *El casarse pronto y mal*. Education, money, and fidelity are themes. Students also found Larra's arguments on the superficiality of certain Spaniards to be interesting, the laziness, the lack of knowledge of politics, literature, gossip, and just plain dull conversation. The passion expressed about things that people really know nothing about surprised students, e.g. military men about bullfights and lawyers about poetry *(¿Quién es el público...*, Díaz Larios, 87). Most telling seems to be the public's trivial treatment of those about to be hung, "¿Va sereno?" (*El reo de muerte*, Díaz Larios, 327)

Interesting Young Men of Spain Which No 21st Century Female Students Would Wish to Marry (So They Say in Class):

Augusto (El casarse pronto y mal) a young afrancesado, had no direction in his education in France and did always exactly what he wanted to do. No formal treatment of parents in the house, freedom. Turned out vain, presumptuous, poor, useless, always pushing the limit. Intolerant, angry, jealous.

Joaquín (Empeños y desempeños) pawns the pocket watch of a friend to go to a party where, with several changes of clothes, he can deceive a number of women; now he borrows money from his uncle (Larra) to retrieve the watch at a pawnshop, after which his treatment of his benefactor is very curt.

El joven (La vida de Madrid). True, he's wealthy, but he is so bored! The routines of life are so dismally the same. To bed late (at dawn). Chocolate at 10 a.m. Newspaper the same every day. Cafes. To the Marquesa's. More talk. Horseback riding. Same old theater. Same old authors. Cards. Life is so boring! Ho-hum!

Periquito (En este país) is basically lazy. Room's a mess. What can you do in this country? No job! What can you do in this country? (Larra berates him silently for being useless). Can't write for the public! What can you do in this country? (Larra says silently that for sure fools are published in France.)

For interesting young men of Spain that any 21st century student might marry, if it's her own idea, see the well-educated and rich Carlos and Conde de Campo Alange, under "Education" above. Certain other changes in the relationship of males and females, must, of course be stipulated (I am told).

Young Larra and Young Dickens

One of the most interesting approaches to literature is the "structuralist" insistence that literature should not be viewed in a vacuum. In suggesting a cross-cultural comparison with Dickens, I wanted students to see the value of this approach not only in terms of the works of both authors, but also with regard to their both very similar and very different lives. How was it that early in 1837 Larra is ready to end his life while Dickens is poised to launch into an amazing career with the first of his serial novels? I asked students to compare and contrast lives and in particular the timing of events in their lives to see how this question might be answered. I also had students give reports on a group of Dicken's newspaper articles, published in *Sketches by Boz*. See appended later in this article a detailed side by side dating of events in the lives of Dickens and Larra.

The following are some similarities between the lives of these two famous authors. Mariano José de Larra is born March 24, 1809, just four years before the birth of Charles Dickens, February 7, 1812. Both live in families that move quite often and both experience poverty at points early in life. Both also occasionally feel isolated from family early on. Both have early problems with their first love interests; both are married, separated, and divorced. The two men have affairs. Larra and Dickens develop important skills which would initially earn them money (Dickens takes up short hand and Larra uses his French for translation purposes). Both are writers, of course, choosing newspapers for their first attempts; they use pseudonyms (Boz for Dickens and El duende satirico first, then El pobrecito hablador, as well as Fígaro, etc. for Larra). They write about many similar themes, and they write costumbristic descriptions of the people in their cities (see sidebar). As a consequence, both know their respective cities extremely well. They are involved intimately with politics. Both are interested in theater and playwriting. They are ambitious and fairly quickly rise to popularity and fame. The similarities are really quite striking, but so are the differences.

Dickens is born into a lower-middle class family (his father is a government clerk), while Larra is from the "sociedad de buen tono," (his father is a medical doctor). Dickens' family is poor, sometimes acutely poor due to the poor money management skills of the father. Larra is in poverty only at the time that he leaves his family to eventually settle in Madrid to take up newspaper writing. Dickens moves from place to place out of family poverty. Larra moves because his father is attached to the French army occupational force and the family is exiled to France. Dickens is isolated from his family and forced to work at a shoe-blacking factory. Larra is put into boarding schools in France. Dickens' education is cut short, Larra completes some time in college. Larra falls in love with his father's mistress and is sent away from his family. Dickens is never ostracized from his family; he falls in love early on with older Mary Beadwell, from a higher class. She finally ends the four year relationship. Larra rushes into marriage without a proper economic foundation, while Dickens waits a year to earn more money before marrying his second love, Catherine Hogarth. Larra has an affair with Delores Armijo fairly quickly after he marries. This causes a scandal and a divorce. At this point Larra travels abroad to Portugal, England, and France (Dickens never travels abroad). Larra is in England in May of 1835, but probably does not meet Dickens, who would be known as Boz. Unlike Larra, Dickens has an affair much later, at age 44, with Ellen Ternan.

Professionally Dickens becomes a parliamentary reporter to earn money, and in the England of the times there are actually seats set aside in Parliament for reporters. He grows bored and tired, though, of the fruitless talk of the politicians. In Spain no reporters attend the Cortes. There is a strong censorship, especially of small newpapers (Larra publishes his first newspaper with the help of a friend who is high up in government circles). Larra runs for the Cortes from Cádiz, is elected, but the elections are annulled by the monarchy. Unlike Dickens, Larra had placed his hopes for reform in his election to that body. Dickens began writing costumbristic sketches which are eventually collected in *Sketches by Boz* and published February 7, 1836. Larra's first collection of essays, three volumes, is published by August of 1835. In February of 1837 Larra receives a visit from his lover, Delores Armijo, in which she severs the relationship permanently. Discouraged by censorship, by the annulled election, by seeming lack of progress in the counry, by the death of his friend, Campo Alange, Larra commits suicide as Delores leaves the building.

From a more general point of view, the compression of disastrous events in a short period of time seems to be one of the basic differences in the two lives, which is a real factor in Larra's suicide. Their personalities and goals are different. Dickens is more social, loves people; Larra is more isolated and withdrawn. Dickens loves acting and the public spotlight; Larra is sometimes shy, reticent to be in the center of public attention. Dickens' goal is to succeed economically and his articles are intended to amuse, though they sometimes suggest reform, while Larra has reform in mind from the start, though his articles are often amusing. Finally Dickens is from a country where there is much more freedom of press, while Larra is plagued by censorship. Spain is engaged as well in a civil war and Larra's good friend is lost.

In the Dickens essays that students read, which constitute only a preliminary glance at *Sketches by Boz*, it appears that Dickens enjoys people more. He pokes fun, but in a mostly pleasant way, not so heavily satirical as Larra. Dickens' humor is not as harsh or dry as Larra's. Dickens often uses a more objective point of view: "one" or "you" or an omniscient, third-person point of view. Larra is an actor in the stories he tells. He uses the first person and adds comments after the story is finished. Dickens often shows sympathy to the poor, while Larra does not empathize as much. Larra is very much a member of the "sociedad de buen tono," and has little respect for lower class (e.g. *El hombre globo* satire) or lower middle class people (e.g. *El castellano viejo* satire). Larra loses friends with every article he writes. Most of all, Dickens seems to display a balance in his portrayal of happiness and sadness in life that Larra cannot achieve, especially toward the end of his life. A telling comparison can be made between the Christmas Eve description of Larra wandering alone in the streets (*La nochebuena de 1836*) and Dickens' description in *Christmas Dinner*, written only one year earlier. In that essay Dickens says, "Dwell not on the past; think not that one short year ago, the fair child now resolving into dust, sat before you, with the bloom of health upon its cheek, and the gay unconsciousness of infancy in its joyous eye. Reflect upon your present blessings – of which every man has many – not on your past misfortunes, of which all men have some. Fill your glass again, with a merry face and contented heart." It is this sense of balance, this patience in the face of adversity, this relatively more objective nature, as well as a more fortuitous sequencing of events which makes Dickens' life more sustainable.

This comparison/contrast study of the early work of Dickens in *Sketches by Boz* and Larra's essays has not been done, as far as I can find out, in the history of Larra criticism. It provides a highly interesting perspective and it will be the subject of additional articles. There is much of interest in the cultural contrasts seen in the essays.

Larra: Youth and Career		Dickens: Youth, Early Career
Larra is born (March 24, 1809). His paternal grandfather is conservative, while his father, a medical doctor in army of Joseph Napolean, is liberal. There is a continual political tension in the family. Napoleon is defeated, the Larra family is exiled (1813), and Larra spends many early years in a boarding school in Bordeaux, France, isolated from family. Larra's father becomes the physician in Paris of Fernando VII's brother, el infante don Francisco de Paula, and the way is paved for a the return home to Spain. Larra returns to Madrid, in 1818, an "afrancesado," attends several schools, works on Spanish grammar text, other projects. In 1821, the family moves north from Valladolid to Corella in order to escape into France, if necessary. There are liberal uprisings in the army. This is the only time that young Larra resides for a time with his family. In 1823 Larra registers at the University of Valladolid; in that city he falls in love with his father's lover, and must leave Valladolid, perhaps for Valencia. He eventually settles in Madrid (end of 1826 or beginning of 1826) where he lives a precarious existence and attends school intermittently. In 1825 (at 16) Larra lands a small job in the royal bureaucracy. In 1827 he applies to the "Voluntarios Realistas," a para-military unit loyal to the king. At 19 he decides to live as a writer and frequents literary salons. From February to November of 1828 he publishes *El duende satírico del día* (5 issues; a small satirical newspaper or magazine published despite strong censorship, perhaps with the support of a powerful friend, Fernández Varela). However, Larra writes attacks against the editor of a rival paper, José María Carnerero, and engages in altercations which result in the prohibition of "*El duende...*" He marries Pepita Wetoret (Josefa Anacleta Wetoret y Velasco) Aug 13, 1829 and begins translating and writing plays. The first issue of *El pobrecito hablador* is published in August of 1832 (15 issues from Aug 17 to February 1, 1833). In 1932 Larra develops an illicit love relationship with Delores Armijo, a married woman. Beginning in 1832 his articles appear in *La Revista Española* (November of 1932 to the Spring of 1935, under the pseudonym of Fígaro). In 1833, at the death of Fernando VII, the conservative Carlists rise in arms (another brother of Fernando VII). In 1934 he writes in *El observador* (14 articles) and in 1935 the first volume of a three volume collection of his articles is published. His mother dies of cholera in 1834. Delores Armijo is idolized in a play and in a novel of Larra. At the end of 1834, his wife finds a letter from Dolores Armijo and sends it to Delores Armijo's husband. There is a scandal. Delores must leave Madrid for Avila and Larra and his wife separate. In the April of 1835 Larra takes a trip to Bajadoz (Is Delores there?), along with his friend Campo Alange, and then travels, in low spirits, to Lisbon (twenty days in Portugal), to London (he departs from Lisbon on May 17 and stays in London until May 29). In London he feels impressed by the	1809 1812 1814 1821-1822 1825-1827 1829-1834	Dickens is born (February 7, 1812). His father is a clerk in the navy pay office. The family moves many times, primarily due to the father, who is continually over his head in debt. In 1814 the family moves to London. Charles is sickly as a child; loves dramas, sings. Nurse, Mary Weller, tells frightening stories. Dicken's father is proud of his son as a comic singer. Giles School. His father tells him to work hard and he will one day be a gentleman and own the house on Gad's Hill (Dickens' persistent dream). The family returns to London in 1822 to a worse financial situation. Dickens' mother tries to found a school, which fails. Dickens is forced to work in a shoe blacking factory where he ties paper lids on jars and glues labels on the lids (Dickens works 8 a.m. to 8 p.m., 3 months). His father is imprisoned in Marshalsea because of debts, and the family lives in prison with him; Charles works and lives outside prison, and is lonely. His father is eventually declared legally insolvent. His sister, Fanny, wins piano awards; Charles is jealous, feels used, sees poor prospects. While his mother favors continued work, his father puts him back in school. In 1827 (at 15) Dickens is an office boy for several law firms. Dickens falls in love with an older woman, above him in class, Maria Beadnell, a banker's daughter, and, after four years, is rejected and humiliated. He reads widely at the British Museum and contemplates acting. Dickens frequently attends both public and private theaters (he is very good at imitation and mimicry). While law-clerking, Dickens learns short hand (through Gurney's textbook, *Brachygraphy or an Easy and Compendious System of Shorthand*) and writes part time in Doctors Commons (various and sundry courts) as a reporter. He becomes a full-time parliamentary reporter at the *Morning Chronicle* in 1934. He had been present when debate began on the Reform Bill of 1832. Voting seats were reassigned to larger population centers, much to the discontent of certain wealthy interests in the House of Lords and to the established church. Subsequent sessions produced the first factory bill, an act which abolished slavery, etc. The social problems at this time are poverty, industrialization, under capitalization, and restrictive class structure (Kaplan, 82). Young Dickens is impatient and bored, however, with the ranting and raving of the politicians. In 1833 Dickens begins to write fictional sketches of London life and has his first story published anonymously by slipping it into a letter box at the *Monthly Magazine*. The editor likes it, invites more articles, but without pay. Eventually many other articles appear in various magazines under the pseudonym of "Boz." By 1835 Dickens is an experienced, established and highly respected parliamentary reporter, racing to be the first with the news. He is paid for 20 "sketches" in the *Evening Chronicle* (appearing after January 31 through August, 1935 and for five sketches in the evening chronicle). Later he writes more in *Bell's Life of London*, pseudonym: Tibbs;

city, lonely, depressed and he probably does not leave the Spanish colony. He goes to Flanders, Belgium, and Paris (Paris, June 6), where he meets Scribe, Delavigne, and others, perhaps Hugo. After a brief illness, Larra returns to Spain on September 23, 1835. In his absence the remaining two volumes of his articles are published (in April and in August). In 1836 Larra writes for *El español* and is well paid (two articles a week, 20,000 reales per year, a good salary for the times). The Cortes transfers land of the church to large landowners, aristocrats and bourgeoisie instead of to the peasant workers. Larra supports giving more say to the people of Spain. He backs the more moderate wing of the liberal party (Istúriz) and is elected as representative of the province of Avila (Is Delores there or in Segovia?) to the Cortes. The elections are annulled (August 23, 1836) because of a rebellion by the more radical liberal wing which forces the Regent to proclaim (on August 13) the Constitution of 1812 (Istúriz's moderate views are trumped and he falls from power, taking the disillusioned newly elected Larra with him). This is a grave disappointment for Larra. His articles indicate an intense and deepening emotional crisis. On January 16, 1837, he writes of the death of his good friend, Campo Alange. There is some hope with Delores, but she comes, accompanied, to his house and rejects him definitively. As she is leaving on February 13, 1837, Larra fires a bullet into his temple.

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1834
1835

1835

1835
1836

1837

1837-
1838

these are a dozen articles, "Scenes and Characters," beginning September 17, 1835 to January 17, 1836). From early May (on May 1 Dickens covers elections in Exeter and races back to London to print a speech by Lord John Russell) to November of 1835, Dickens is in London, where he is courting the temperamental Catherine Hogarth (he takes rooms in Selwood Place to be near her). Her father, George Hogarth, music and drama critic for the *Morning Chronicle*, and friend to Sir Walter Scott, has been of great help to Dickens and he supports the courtship. Dickens is engaged in the Spring of 1935. He writes a play and a libretto for opera. In the fall of 1835 he is working hard on his collection *Sketches by Boz*, contracted by Macrone, whom he meets at a dinner party hosted by Harrison Ainsworth, author of the popular melodramtic novel *Rookwood*. Dickens' two volumes of collected essays are published on the February 7, 1836, on his 24th birthday, along with cartoons by the famous George Cruikshank, and to good critical acclaim. The first number of *Pickwick Papers*, a serial novel, is published March 31, 1836, a novel which will bring him immediate national fame. The novel is a personal triumph for Dickens over his childhood circumstances. With his finances secured from these last projects, at 24, Dickens marries Catherine Hogarth on April 2, 1836, about a year after his engagement. In 1837 and 1838 Dickens publishes *Pickwick Papers* and *Oliver Twist* as serial novels, and launches into a brilliant literary career. In 1856 at age 44 he buys Gad's Hill Place, his boyhood dream. The next year he falls in love with a young actress, Ellen Ternan. He separates from is wife in 1858.

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File Under:
- Spoonerism
- French language humor

"Isn't Culture a Blast?"

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Elementary language books are filled with exciting cultural information ranging from the origins of Paris when its inhabitants, *les Parisii* (also called *les Parasites* by some scholars), were planning to build an Eiffel tower with bamboos and shoe laces, to the daily life of Georg Brücke dreaming about buying a grey Mercedes while chewing on a pretzel, or Jorge Puente's Saturday at the bullfight, where his wife dragged him because she is in love with the torero. No doubt students find such insights into the swinging life of foreigners as fascinating as the story of US farmer George Bridges raising sheep or polar armadillos in rural Minnesota. However, statistics actually show that students have little interest in culture, in spite of the sincere efforts of their teachers, who will dress up as a *mariachi* or a *gendarme*, yodel in public and bring back suitcases of realia from trips abroad they can barely afford. The source of the problem is neither the teachers nor the students; it is the books. The cultural items of our manuals are often presented in such a dull way that our dear language pupils quickly consider majoring in more exciting fields such as Accounting or Library Science. What the students read usually seems much less interesting than their teacher's misadventures in Beijing or Oslo. Example: Miss Dupont, a young French teacher, got locked up in the Zoo de Vincennes, not because the guards thought she was an inmate, but because she had fallen asleep, exhausted, on a bench near a gorilla's cage. In the morning, the guards were alerted by the screams of the monkey, who could no longer stand the smell of his new neighbor, and they arrested the poor girl for squatting in an area reserved for animals and uniformed beings. A few weeks later, when Miss Dupont told her story in class, she was a huge success and none of her words were ever forgotten. Even fifteen years later, her worse student, Paul Paulson, now a successful undertaker, still proudly recalls her adventures, even though it took him one minute to forget the name of the Alsatian artist who created the Statue of Liberty.

This being said, I would also like to mention that culture taught in class is sometimes limited to what is politically correct in this country. On the beaches of Rio, it is quite acceptable for a girl to show her buttocks, or her breasts on the French Riviera, but you may hesitate to tell that to your high school students for fear that they might parade naked in the parks of your hometown. Although the atmosphere of the city would greatly improve, the principal and the trustees might seek the origin of this sudden display of freedom and have you excommunicated or worse. I know that you have to be more careful in some circles, but if you teach college, where people are broad-minded, at least in front of a class, there is no reason to ignore genuine cultural aspects of a society just because they might inspire one of your students to become a stripper in the jungles of Africa or a licensed scuba-diving instructor in the Sahara desert.

After the above circuitous digressions, which may qualify me for a career in politics, I am going to talk about a cultural aspect that is typical of France (and also very appreciated in Quebec): spoonerisms or, as they say in the land of Lafayette, *contrepèteries* or *contrepets*. Spoonerisms exist elsewhere, but they do not seem to attract so much attention. If you told one on Jay Leno's show, you might get booed.

Some literary *contrepets* contain both the first and the second Turn out a good one at a sidewalk café in Paris or Dijon, and you will command respect and laughter. Spoonerisms are a very important part of French society and have been for centuries. Some newspaper headlines are sometimes spoonerisms, although that fact is not discovered for years. The political and satirical newspaper, *Le Canard Enchaîné*, thrives on spoonerisms. Every year books of *contrepèteries* are published and people love them. It takes a pretty sharp mind, and nothing better to do, to come up with good spoonerisms, but they are as French as wine or *camembert*. I will therefore share a few with you and recommend that you use them at your own risk.

Any French eight-year old knows that if you switch a few letters in *Glisser dans la piscine* (To slip into the pool), it becomes *Pisser dans la glycine* (To piss in glycine), the most famous of all *contrepets*. Here are a few clean ones, something very rare, which I have gathered during several sleepless nights.

L'abbé s'entête (The abbot persists) will end up as *L'athée s'embête* (The atheist is bored). *Les pages ont soif de justice* (Pages thirst for justice) can be twisted into *Les juges ont soif de pastis* (Judges thirst for pastis). *Le tarin mordu* (The bitten nose) will be *Le marin tordu* (The twisted sailor).

part: *Les jeux de fous mettent le feu aux joues* (Crazy games make cheeks red). *Les pieux abbés suivaient les bœufs à pied* (The pious abbots followed the steers on foot). *Ce Bruand était intrigant, ce truand était un brigand* (That Bruand was a schemer, that gangster was a bandit).

Now, let us move to the type of *contrpèteries* you are all expecting. One word of warning though: If the fathers of your high school students wait for you after class with a shotgun, if your favorite colleagues report you to the principal, or if the Baptist church brands you as a sinner or even a potential child molester, do not blame me. I am just trying not to ignore an important aspect of French culture.

La speakerine expose un fait grossier (The female announcer reveals a crude fact) will become *La speakerine expose un gros fessier* (The female announcer exposes her big buttocks). The next one is quite clever. *La jeune alpiniste est prête à une ascension soutenue* (The young female mountain climber is ready for sustained attention) will turn into *La jeune alpiniste est prête à une ascension toute nue* (The young female mountain climber is ready for a climb stark naked). The last one was attributed to Voltaire, and it is definitely funnier than his books. *Les Italiennes sont folles de la messe* (Italian women are crazy about mass) is more interesting when we twist it into *Les Italiennes sont molles de la fesse* (Italian women have soft buttocks).

As I said, *contrepèteries* do not come much cleaner that the ones above, and I, good old Midwestern boy that I am, might be embarrassed to declaim some of them in public. If you wish to become more familiar with them, get hold of a good slang dictionary and books such as *Manuel de Contrepet*, by Joël Martin, *Le Tout de mon cru*, by Jacques Antel, or *L'Art du Contrepet*, by Luc Etienne. The solutions of the spoonerisms are usually printed at the end. And if you want your promotion, do not call your busy dean a "dizzy bean."

FLARR History: The First Meeting

NORTH DAKOTA STATE UNIVERSITY
OF AGRICULTURE AND APPLIED SCIENCE
FARGO, NORTH DAKOTA 58102

DEPARTMENT OF MODERN LANGUAGES

TELEPHONE (701) 237-7887

September 1, 1973

To: All foreign language teachers of the Red River Valley area:

On behalf of the ad hoc committee charged last spring in Moorhead with the preparation of a proposal for a Red River Valley language organization, I cordially invite you to what we hope will be the first of a long series of programs for teachers of foreign languages of our area.

The meeting will take place in the Memorial Union at North Dakota State University, Fargo, N.D., on Saturday, September 22, 1973, from 10:00 a.m. to approximately 4:00 p.m.

The program has been divided into two parts: 1) a discussion concerning the formation of the area language group and 2) a series of informative seminars on various aspects of language teaching. A tentative list of events has been enclosed.

To help offset initial costs of planning the program, a registration fee of $1.50 will be necessary.

A luncheon will be served, and I request that you make reservations with me by September 17. The cost will be approximately $3.00 per person, and may be paid at registration.

The success or failure of this initial conference and the proposed language organization will depend entirely upon your interest. We are looking forward to seeing you all at NDSU on September 22.

Cordially,

Gregg F. Lacy

Gregg F. Lacy

FLARR PAGES, #55

The Journal of the Foreign Language Association of the Red River

Volume #2; Fall, 2006

File under:
- Malaparte's *The Skin: Life is not always Beautiful*
- Teaching possibly offensive material

"Teaching Curzio Malaparte's *The Skin*: Life is not always Beautiful" Victor Berberi, UMM

Anxiety over whether or not to teach literary works that may be deemed offensive is not limited to the perennial example of Conrad's *Heart of Darkness*. This problem is felt at least as keenly by foreign language teachers, who act as ambassadors of cultures even less familiar to our students than the former British Empire. In deciding whether to assign Curzio Malaparte's novel *The Skin* (*La Pelle*, 1949) in a recent course on Italian civilization through literature and film, I was hesitant for a number of reasons. First, the novel, which paints a brutal picture of the degradation of life in Naples at the end of the Second World War, contains a great many graphic depictions of the violence and humiliation experienced by Italians during the Resistance and Liberation. Second, Malaparte at times characterizes the American role in Italy as an "occupation" (the manuscript's working title was *The Plague* until the publication of Camus's novel in 1947). This characterization immediately raises the specter of European anti-Americanism, something those of us who teach European languages often feel compelled to qualify, if not entirely dispel. These issues are not unrelated: graphic representations of violence are somehow more palatable when we perceive them to be in the service of an ideology to which we subscribe. In the end, I found that including *The Skin* in my syllabus allowed me to situate the Resistance experience in a more complex framework. Moreover, supplementing our reading of the novel with a discussion of a more recent documentary, *Combat Film*, which addresses many of the same events, helped convey to students the enduring power of the Resistance as a foundational myth in the formation of the Italian nation. Perhaps most importantly, by considering the two works together, we were able to move beyond a reading of the images in either work to a broader discussion of the political uses of, and personal response to, images of war.

Susan Sontag, certainly one of our most significant theorists of the political power of the photographic image, argues in *On Photography* (New York: Farrar, Straus and Giroux, 1977) that the photograph, while unable to "create a moral position," can "help build a nascent one," given "an appropriate context of feeling and attitude" (5). In her more recent *Regarding the Pain of Others* (New York: Farrar, Straus and

Professor Viktor Berberi teaches Italian at the University of Minnesota, Morris

Giroux, 2003), Sontag revises these claims for the power of the image, suggesting instead that the ambiguity inherent in the dual nature of photography (as both artifact and record of a real event) allows for a perhaps unlimited range of moral or ethical responses.

Sontag's revision of her earlier position acknowledges the work of theorists like W. J. T. Mitchell, who takes up the problem of the relationship between words and images in his book *Picture Theory* (Chicago: U of Chicago P, 1994), among other works. Countering an age-old tradition spanning Lessing's early distinction between the competencies of poetry and painting and the more recent comparative method, Mitchell considers the place and use of images in our culture and sees images and texts as inseparable in critical practice. Mitchell points to "the inextricable weaving together of representation and discourse, the imbrication of visual and verbal experience" and the possibility that "the relation of the visible and the readable is (as Foucault thought) an infinite one" (83). What I am interested in here is not the specificity of the photographic image—in fact, contemporary arguments against the separation of visual and verbal disciplines suggest that we consider the relevance for literature of Sontag's claims—but rather the problem of establishing "an appropriate context of feeling and attitude" for the violent images of war we may happen to teach.

Whereas the 1994 documentary *Combat Film* consists of newly discovered American military footage of the Allied invasion of 1943 to 1945, Malaparte's *The Skin* describes an Italian liaison officer's experience of these same events, from the progress of the Allies up the Italian peninsula, to the "people's trials" of captured Fascists by partisan fighters, to the grotesque spectacle of the dead bodies of Mussolini and other Fascist officials on display in Milan's Piazzale Loreto. Both works proved to be quite controversial. To a great extent, the controversy over *The Skin* (which rarely appears on either Italian or American syllabi) stems from the events of Malaparte's life as much as from provocative positions taken in the novel. While he remained a member of the fascist party until the fall of Mussolini in 1943, he was often critical of the regime and was in fact sent into internal exile after the publication in France of his *Technique of the Coup d'État* in 1931, in which he attacked both Hitler and Mussolini.

It is fairly easy to see how Malaparte's depiction of the period of 1943-45 as bloody civil war clashes with the history of the Resistance, according to which a minority of Italians fought courageously against the Nazi occupation and Fascist holdouts, and in which the identity of a number of post-war political groups is so strongly invested. One might argue that the difficulty individuals familiar with Italian history have with both works is largely a result of the challenge they pose to a consolatory reading of the events of the end of the war, in which the Resistance experience serves as guarantor of the legitimacy of the First Italian Republic. Indeed, since the end of the Second World War in Italy, construction of a sense of national identity, which involves the competing claims of various political groups and the contradictory historical narratives they would tell, can to a great ex-

than dismay. They may come to understand the perils of indifference to images of war and death. As Sontag reminds us, the problem with such images is not their ubiquity and the inevitable dulling of the viewer's senses, but the passivity that results from the lack of a political context. These texts offer great insight into the uncomfortable relationship we often have with images of war, particularly when these are bound up with our sense of self as informed by our understanding of the character and history of a nation. Taken together, *The Skin* and *Combat Film* remind us that these images often circulate in politicized contexts, and call us to consider the importance of the "context of feeling and attitude" we bring as viewers/readers. Finally, they ask that we resist viewing the death brought on by war through the lens of a predetermined, overly-rigid political context, such as that through which so many of us experience images of the current war in Iraq.

FLARR PAGES #56
The Foreign Language Association
of the Red River
Volume #2; Fall, 2006

File under:
- María Teresa León
- Writers in Exile

"How sweet it is to see the homeland at night"
Mary Throndset

María Teresa León's poetic depiction of the anguish of exile has earned her recognition as a vibrant voice of twentieth century Spanish literature. She was a writer at the forefront of political and intellectual activity during her beloved Spain's civil war (1936-1939). Compelled by the struggle for justice, she portrayed the suffering of the oppressed and disempowered, specifically women, children and workers. After the Fascist forces defeated the Republican government, she was forced into exile and lived most of the rest of her life in France, Argentina and Italy. *Memoria de la melancolía* "Memory of melancholy" (1977), her highly acclaimed memoirs, is considered to be her masterpiece. It lyrically portrays the fallen Spanish Republic, the nightmarish agony of exile and the dream of a restored free republic in the future. The themes of war and memory dominate León's work. Luis García Montero suggests that she was motivated by her passion to tell the truth, the truth about the war she remembered and the wars of her memory (18). Naturally, there is a rich intratextuality built around those themes in León's novels, short stories, essays and plays written prior to *Memoria*. Her short story, *Por aquí, por allá,* "Around here and around there," is a moving precursor to her memoirs and exemplifies the literature of exile. It was published in her collection, *Fábulas del tiempo amargo* "Fables from a bitter time," in Mexico in 1962 while she was in exile in Argentina. Later *Fábulas* was published with two other collections in *La Estrella Roja.*

The experience of exile creates a compelling "personal and moral necessity" to write (Mangini 159). The exiled writers' work not only serves to record the past, but also allows the writers to preserve their own identity. León expressed her personal identity crisis and desire to be remembered by her fellow Spaniards in *Memoria,* "I don't know if those who stayed behind or who were born afterward realize that we are Spain's exiled. We are who they will become once the truth of liberty is reestablished. We are the dawn they are awaiting [...], we are Spain's banished, those who seek the shadows, the silhouette, the sound of silent steps, the lost voices" (31). The story, "Around here and around there," is a surreal account of an exile's dreamlike return to Madrid to hide in the shadows of the night in order to seek out the silhouettes of the past.

Exile affected both the content and style of León's writing. She wrote in multifaceted discourse, creating a polyphony of voices, alternating between first and third person. Her chronology was seemingly haphazard, alternating between past and present. María Carmen Riddel notes that her literary techniques "contribute to clearly mark the various stages of life: before and over there, here and now, everyday life and political activity" (43). Multiple voices narrate the sojourn through the dark, yet familiar, streets of the forbidden city of Madrid in "Around here and around there." The reader is drawn into the dense fog of nostalgia and the quest for a reaffirmation of identity, "Twirling around, I said to the wind, "I have come to look for myself and to look for you" (131). Reuniting the soul with the homeland brings tears of disbelief and amazement, "I have returned to search for my tears" (182) and "My tears fall but I do not linger" (187). The juxtaposition of joy and torment create a catharsis. The need to belong and to be remembered is in direct conflict with the need to triumph over the oppression that holds the homeland captive.

León personifies Madrid and interacts with the inanimate. Walls, windows, doors and towers call out to the protagonist entering the city. Cowbells ring out their recognition. The chimneys exhale smoke like the vapor of dreams (187). The Manzanares River greets her, "Give me your hand. It has been a long time since you saw yourself reflected in me" (189). She responds sadly, "Time has played with us giving us an unhappy past. It made you into a mere thread of water and me into an old woman" (189).She embraces every corner of her city. The city reaches out to her, "The neighborhood

receives me with its arms made of streets" (189). Her need to remember prompts her to respond, "How can I tell you how I could weave you, stitch by stitch into my memory?" (189). She drinks in every mundane detail and seeks out the feminine realm. She peers through windows, sees clothes on the clotheslines on patios, smells the incense of home, and notices that a gas pilot light is lit. Desperately she asks, "And who looks after my house and my dog and my loom and my distaff?" (185). She finds herself alone and invisible, an exiled woman.

Memories of the war hauntingly flood the protagonist's consciousness. Susana Rodríguez Moreno aptly forewarns that "to delve into the literature that María Teresa León wrote during exile is to embark on a dense and profound journey, rich in discourse, yet torturous" (349). León spares no sentiment as she recounts the horrors of war in her city. Nothing touches the human chord quite as deeply as a parent's irreparable sorrow over the loss of a child. The protagonist of "Around here and around there" passes by a blacksmith who offers her a horse for the journey and a tale about his son. "Ride this horse to shorten the road to wherever you are going. You seem to have come from far away. You smell like my son, the one that I lost. When my son raised his hammer he sang a little song...Learn that song. They made him rest against the wall forever. I give you a horse and song. His name was Juan..." (184). War's atrocities are recalled as the protagonist continues on through the streets, crossing plazas, remembering the bombing raids "...the blood flowed; the horror confused...The slabs trembled, the stones jumped...A shoe and a foot, a child without a head, a man knocked down...My heart is in mourning" (186). Torture is witnessed along the way, reminding the reader that the atrocities did not stop with the war. The tyrannical regime continues to inflict pain and devastation. The protagonist observes "A hand has been left between the bars...nobody leaves and nobody enters without dearly paying the toll of desolation...The pain and the hand that clamors, "The right to bread! The right to lead a decent life!' have succumbed. The center of the hand has been brusquely pierced by a bayonet. I kneel and drink blood from the hand" (188).

The banished soul has returned to see, smell, hear, and touch the homeland. It is as beautiful as the soul remembered it to be. "How sweet it is to see the homeland at night. I breathe and I walk. I walk around and through the aroma of before; I tie it up in my handkerchief; I bring it, tugging at it, all of the perfume of the afternoons spent at the bullfights" (185). Like a national anthem, the refrains of praise for the homeland continue, "The homeland's night is abundant with tile rooftops, all lit up" (185). Upon departure the protagonist calls out "How great and wide is the fresh earth of the homeland!...How sweet to see its expanse...Memory tastes like raspberries (191-192).

León's lyrical prose opens and closes the nocturnal odyssey like a dream, "I laid my head down in the lap of the wind and the dream ended" (182, 192). It is a dream of hope for the future as well as a nightmare of the past. It is an odyssey with all of an odyssey's challenges. Upon re-entering Madrid, the protagonist states, "I found before me the sacred door of my own blood and I stamped it with the docility of Ulysses" (182). The voyage into exile and the return are described as an odyssey, "I left in the ship of pain and in it I have returned...This is our total adventure: the return... the bow of our boat never stopped singing its return" (183). When the time came to leave Madrid at dawn, optimism reigned,"the bow sang out. The return welcomed us. We hoisted our hope" (192). After all, a phantom sleepwalker encountered on the walk around Madrid had offered solace, "I don't know if you realize that we won and we lost and that we lost and we won" (186). León leaves us with her indefatigable spirit of resistance and triumph.

The Republicans lost the war but democracy returned to Spain after the fascist dictator, Franco's death. León and other exiled intellectuals returned to their homeland but not without recounting their own odysseys of exile. Ironically, María Teresa returned to Madrid on April 28, 1977 with her memory barely intact, afflicted by Alzheimer's disease (Torres Nebrera, 59). Sadly, she had returned to the Ithaca she had dreamed about without much memory or melancholy (Torres Nebrera, 59). Yet, "it is reported that as soon as her feet touched the ground, her first request was to visit her old neighborhood, the one whose destruction she had eulogized every chance she got (Torres Nebrera, 59). Neither exile nor disease had robbed her of her homecoming; her writing was her legacy to clarify the truth of what had happened in the streets of Madrid, the streets she loved so well. Will those sent into exile in our tumultuous world today have the same opportunity to return to their homeland? If not, may they find solidarity and solace by reading the work of María Teresa León.

Insert this page at the end of FLARR PAGE #56 (or

after page 50 in Volume #2 of FLARR PAGES)

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FLARR PAGES, #57
The Foreign Language Association
Of the Red River
Volume #2, Spring 2007

File under
•Signs
•Zodiac
•Astronomical Calendar
•Romance Languages

"Culture in the Stars: Signs of the Zodiac in Language Courses,"

Richard Stanley, Concordia College

Most students know their astrological sign, but few realize that the signs of the zodiac have very deep roots in ancient Mediterranean/Middle Eastern culture. Since foreign language courses include units on the calendar and time, information about the zodiac can enrich in-class discussions of these topics with interesting cultural, linguistic, and scientific material. The examples included here can be adapted by using specific words in the target language. An added advantage is that students learn not only signs but some animal names as well.

It is very pedagogically useful to find a topic, like the zodiac, that students generally take for granted and then connect it historically, linguistically, and culturally to information they already know but may not see as connected. It is also important to include some new information as well. This varied technique gives temporal depth to the lecture/discussion, shows how ideas diffuse widely throughout the world (even before the advent of the internet), and how knowledge is, to use the currently popular metaphor, web-like in its interconnections.

The zodiac is ideal for making such connections, because it has a deep history and raises numerous questions about measuring time and the influence of the heavens on human life. Furthermore astrological belief continues to resonate in our modern world, most prominently in "the daily horoscopes" in modern newspapers. Students can investigate another surprising connection by looking up the etymology of "influenza." A good way to incorporate critical thinking skills into a class discussion would be to debate the validity of astrological claims, as well as discussing ways astrology might have psychological, if not scientific validity.

The zodiac originated in Mesopotamia where astronomical record keeping goes back for thousands of years. In fact our division of the year into 12 months, the day and night into 12 hours, the hour into 60 minutes all originated in the Tigris-Euphrates river basin (ca. 900 BCE). The fact that this geographical region is in the news every day makes this topic even more apposite to students who often have no clear knowledge of where Iraq and Iran are located on a globe or map.

Essentially the zodiac is an early ancient astronomical calendar. The sun originally appeared to pass through one of the constellations of the zodiac each month in its yearly path across the sky (called the ecliptic). Through a phenomenon called precession the months have gradually shifted out of alignment with the constellations, with each sign now occupying roughly half of its two respective months.
Over time various mythical animals and stories were attached to the constellations.

Zodiac information can be used in a number of ways and adapted to several formats: worksheets, power-point presentations, informal discussions, or formal lectures. How I use the material depends largely on the class where I am applying it. In a Latin class I tend to emphasize the etymological connections, in a myth class the stories associated with the zodiac, and in culture or literature courses the historical/literary implications. For example, this semester I used some of the material in a discussion of the emperor Tiberius' obsession with astrology. In a course on Augustine's *Confessions* we briefly considered Augustine's pre-conversion interest in astrology. One advantage for using the zodiac in Latin classes is the fact that the names for the constellations are actually Latin words (essentially Latin vocabulary students don't know that they already know). In the following table I have included possible topics associated with each astrological sign in three categories: etymology, myth, culture. The items with an asterisk indicate a postulated Indo-European root as it appears in Calvert Watkins' appendix in the *American Heritage College Dictionary* and in his more elaborate *The American Heritage Dictionary of Indo-European Roots*, 2nd edition (Houghton-Miflin, 2000). The signs are listed respectively in Latin, Greek, Arabic, and English.

Sign	Language/Etymology	Myth/Literature	Culture notes (Zodiac, 2)
Aries Krios Al Kabsh al 'Alif (Ar.) Ram	aries (Latin) = ram and battering ram ariete (Spanish) eriphos (Greek) āreya- (Sanskrit)	**Golden Ram** of Jason and Medea myth: This ram carries Phrixus and Helle to Colchis, but Helle falls off, thus the strait known as the Hellespont. **Tammuz** (Mesopotamia) **Ammon** (Egypt) **Abraham's sacrificial ram**	Aries is a word for the battering rams used by Roman armies to pound down the gates of besieged cities.
Taurus Tauros Al Thaur Bull *tauro-	taurine, toreador (Spanish) torero (Spanish) taurocholic acid taureau (French) toro (Sp. and It.) taur (Romanian)	**Zeus/Jupiter** as bull **Osiris** as bull **Mithras** (Persia, India) A bull tamed by the hero Jason **Dionysus** Babylonion **Tammuz**	Bulls, as one of the first domesticated animals are common sacrificial animals to male gods in many early cultures and thus are associated specifically with Zeus, Mithras, Jupiter, and the Semitic god Baal.
Gemini Didemoi Al Tau'aman Twins *yem-	geminus (Latin) geminate gimmal gemelo (Spanish) gemelos (Spanish) mellizo (Spanish) gémellaire (French) yama- (Sanskrit)	**Dioscuri** (Castor and Pollux) brothers of Helen and Clytemnestra all children of Leda and Zeus (as a Swan) Mesopotamia: Great Twins	Twins appear as a common motif in literature and legend: Romulus and Remus, the Asvins (India), the Dioscuri (Greece)
Cancer Karkinos Al Saratan Crab *kar-	*kar- hard/strong > Richard, Leonard, standard Greek kratos (> democracy, autocracy, Socrates) Cancer (Latin) > cancre sore cangrejo (Spanish) cancrelat (Fr.) = roach Karkinos (Gk) > carcinoma karkata- (Sanskrit)	Crab bites **Hercules'** toes as he battles the Hydra The crab was the scarab beetle god **Kephri** in Egypt. Tortoise (Babylon)	The crab's pincers are metaphors for damage and pain, thus **cancre** and **cancer**. The crab's hard shell connects it with words in a number of languages meaning hard/strong.
Leo Leon Al Asad Lion	Leonine Leonard Leon Leonidas lionize Chameleon (literally 'ground lion,' cf. **chamo**mile) leone (Italian) león (Spanish)	The **Nemean lion** Hercules defeats and skins The lion that **Pyramus** believes has killed **Thisbe** in the Pyramus and Thisbe myth (a model for Romeo and Juliet) One of **Daniel**'s Lions	The lion is a common metaphor for strength and military might. Hercules is depicted in art dressed in the Nemean lion's invincible skin. Names of military leaders often incorporate the lion: Leonidas, Richard the Lionhearted, etc.
Virgo Parthenos Al 'Adhra' al Nathifah	virgo (Latin) > virginal, virginity vierge (French) vergen (Spanish)	Associations with: **Ishtar** **Aphrodite/Venus** **Persephone**	The **Parthenon** was a temple on the Acropolis at Athens constructed in honor of the virgin goddess Athena.

Virgin	Parthenos (Greek) > Parthenon, parthenogenesis	**Virgin Mary** **Ruth** (OT)	(Zodiac, 3)
Libra Zugos Al Zubana Scales *lithra-	Libra (Lt) > level, lira, livre (currency not book) deliberate, equilibrium litra (Greek) > liter zygote libélula (Spanish) = dragonfly (flies level) nivel, nivelar (Sp.)	**Astraea**, goddess of justice Old Testament tribe of **Asher**	The scales of justice are an important American symbol: Blind Justice with scales in front of the Supreme Court building.
Scorpio Skorpios Scorpion Al 'Akrab	scorpaenoid, scorpioid, scorpion	Scorpion that wounds and kills **Orion** Egyptian goddess **Selket**	
Sagitarius Toxotes Al Kaus Bowman *tekw-	sagitta = arrow, sagittal, sagittal plane, sagittate saeta, saetero, asaetar (Spanish) saetta (Italian) săgeată (Romanian) toxos (Greek) > toxic, intoxicated, toxology	Usually a centaur/satyr **Crotos** (a centaur) **Chiron** (teacher of Achilles—a centaur) Mesopotamia: **Nergal** (war/archer god) **Minotaur** in Theseus myth In Egypt = the Ibis	**Toxic** derives from the fact that arrows were often dipped in poison to make them doubly effective. Toxos in Greek actually means the 'bow' from which arrows are shot.
Capricorn Aigokeros Al Jady Goat/fish *kap-ro *ker-	Cabriolet, chèvre, chevron, capreomycin, capric acid cabriole, cabrioler chevreau (French) cabrón, cabrito (Sp)	Roman sea god Greek **Pan** Mesopotamian god of wisdom **Oannes**	The island of **Capri** was a retreat of the emperor Tiberius, who as a "dirty old man" was described by some as a goat living on "goat island".
Aquarius Hydroxous Al Dalw Waterbearer *akw-a-	aqua = water aquarium, aquamarine, aquatic, hydrogen, hydro-electric agua, enjuagar (Sp.) acqua (Italian)	**Ganymede** (Greco-Roman) **Hapy** the crocodile god of the Nile (Egypt) **Juno**'s Peacock or Goose	Water is the sine qua non of civilization. Cities require large amounts of water to survive and prosper, cf. Roman **aquaducts**, the Nile river culture in Egypt, irrigation systems in Mesopotamia, and modern water plants.
Pisces Ixthus Al Samakah Fish *peisk-	* peisk- > fish, lutefisk piscis (Latin) > piscatorial, piscine Ixthus (Greek) > ichthyology pez, pecera, pesca, pescar (Spanish) poisson (French) picchā- (Sanskrit) pesce (Italian)	Syria: **Derke**—fish-woman **Venus and Cupid** **Jesus** as Fish in early Christianity from Greek word for fish 'Ixthus': **I** (Jesus) **X** (Christos) **Θ** (Theou = of God) **Y** (huios = son) **Σ** (soter = savior)	*piscina* was originally the Latin word for a fishpond. The Romans, masters of **pisciculture** grew fish of all types in large artificial ponds. Later the term is extended to mean swimming pool. The Romans also used *piscinae* as settling tanks.

Resources: (Zodiac, 4)

The American Heritage College Dictionary, 4th edition (Houghton Mifflin, 2002). Purchase the one with electronic version of the full *American Heritage Dictionary*, including Indo-European and Semitic roots and you get two dictionaries in one.

The American Heritage Dictionary of Indo-European Roots by Calvert Watkins (Houghton-Mifflin, 2000). This an extended version of the supplement in the American Heritage Dictionary contains a very good index of English words cross-referenced to the Indo-European roots.

The Origins of English Words: A Discursive Dictionary of Indo-European Roots by Joseph T. Shipley (Johns-Hopkins, 1984). This book can be useful and fun to browse but "discursive" is definitely a key element in this book. You may get more than you want.

The Oxford Introduction to Proto-Indo-European and the Proto-Indo-European World by J.P. Mallory and D.Q. Adams (Oxford, 2006). This newly published book is encyclopedic in scope and well-indexed.

A Dictionary of Selected Synonyms in the Principal Indo-European Languages by Carl Darling Buck. This classic work is a little dated but can be very useful for finding synonyms and cognates across a number of I-E languages. Caveat: It is only available in a reprinted version in nearly microscopic type with four pages per page.

Composition of Scientific Words by Roland Wilbur Brown (Smithsonian Books, 1956). For scientific terminology this book can't be beat.

The Big Red Book of Spanish Vocabulary by Thomas, Thomas, Nash and Richmond (McGraw-Hill, 2006). This is a great book for Spanish cognate, roots, and suffixes.

Easy Key to Spanish Vocabulary: A Mnemonic List with English Cognates by Harry Murutes (Canton, Ohio, 2001). I am not sure if this is still in print, but it provides numerous cognate Spanish and English words and their common (usually Latin) origins.

Gran Diccionario usual de la Lengua Española, 2nd edition (Larousse, 2004). This is the only easily-available Spanish dictionary that I have been able to find with Latin etymologies.

The History and Practice of Ancient Astronomy by James Evans (Oxford, 1998). This is a very thorough guide to the practices, beliefs, and the mathematics behind ancient astronomy.

The Starlore Handbook: An essential Guide to the Night Sky by Geoffrey Cornelius. This handbook is much more accessible than the book immediately above.

The Arcana Dictionary of Astrology by Fred Gettings (Penguin-Arkana, 1985).

Star Names: Their Lore and Meaning by Richard Hinkley Allen (Dover, 1963). This is an old work (originally published in 1899) but very good on traditional stories associated with stars and constellations.

The Penguin Dictionary of Symbols by Chevalier and Gheerbrant (Pengin, 1996)

Brief Timeline:

Babylonian Astronomical observations of planets recorded (from 1600 BCE)[1]
Greek Astronomy at its height from Aristotle to Ptolemy (300's – 100s BCE)
Arabic Astronomy absorbs and develops Greek astronomy (800s CE)
Modern Scientific astronomy (1600s CE →)

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[1] These cuneiform records are in Akkadian (an early Semitic language related to Hebrew, Aramaic, and Arabic).

FLARR PAGES #58

The Foreign Language Association
of the Red River
Volume #2, Spring 2007

File under:
- Gogue
- Culture Term Paper
- International Visits

"From O Grove to Oak Grove or From the Faro de Vigo to the Fargo Forum,"
Benjamin Smith, Moorhead State University

Iberian Culture and Civilization

At Minnesota State University Moorhead, a course is offered for 3rd year students that centers on Spanish culture. The goal of this course is to explore the country of Spain in a way that students become interested in what their civilization has contributed to global culture in humanistic, scientific, artistic, and historical advancements. We explore Spanish linguistics from its origins in Latin, Arabic and Greek. We watch demonstrative films of the beautiful landscape and the people's diversity and personality. Not a detail is left out of the day to day culture pertaining to the cuisine, the wine culture, the agriculture, the sculpture and music. But not only this, also, we spend time on why Spaniards eat more at midday and why Catalan is spoken in Barcelona and why *Madrileños* like to spend the month of August on the coast. Our university seeks to understand the essence of what it means to be Spanish.

Term paper

As part of the course, a term paper is assigned where students can delve into one aspect or another of Spanish culture. Among the topics to choose from are things such as: Manchegan patriotism in Miguel de Cervantes' writings, the innovation of Pablo Picasso's paintings, the diversity of Galician cuisine, machismo, bull fighting, and the history of Flamenco just to mention a few. Apart from the topics of *haute culture* there are also themes of more simple interests such as *siesta*, fashion, and Spanish humor. The method of presentation is left up to the student. Students are encouraged to present their research orally but that in doing so, they involve the other students by engaging them in conversation.

In the Fall of 2004, I had one particular student, Brian Iverson who, intent on finding a topic that no one else in the class had considered, wanted to focus on Spanish humor and how it differed from that of the kind of humor appreciated by North Americans. After following a few hints from his professor he set to researching via the internet comics, jokes sites, political caricatures and popular parodies. Time after time, he came across the work of one José Ángel Rodríguez López, better known as "Gogue", an artist from Galicia, who because of his electronic presence, seemed to be the most popular artist in Spain. With a touch of reserve, not knowing how his professor would react to a proposal to study a character apparently so far removed from the kind of cultural prospects being discussed in class, Brian brought it up. Not being able to find any books or articles on Gogue in the University library, he became a little disillusioned not being able to do the traditional research associated with looking up information in print. Nevertheless, his professor encouraged him to contact the artist directly and ask questions at the source. Taking courage, he sent an email to Gogue and by the next day had received an enthusiastic response.

American Humor vs. Spanish Humor

The idea of being able to share his world vision with a student on the other side of the Atlantic was fascinating to Gogue. From there, a friendship sprouted into a life long relationship. The research was carried out principally via daily emails. For an American student without experience abroad, it was a timely opportunity for Brian to practice his Spanish and to learn about a region of Spain that up until this class, he had no idea existed. Of course, Gogue did not leave out a single detail regarding his Galician identity. Brian commented one day that he not only had an new appreciation for Galician culture, he had an appreciation he never had before.

In class, Brian became the most involved and focused student in class. In his presentation, he shared a depth of understanding comfortably with his peers. His term paper had become a rite of passage between the kind of routine assignments doled out by arcane professors to the focal point of his interest.

The Idea of a Visit

To Brian's professor, Benjamin Smith, the idea that he be in touch with a Spaniard as his primary source of information for his project was pure genius. Even better is this situation was that the Galician in question was a well-known artist intent on sharing the best his culture had to offer. Professor Smith wrote Gogue in January of 2005 to thank him for establishing a friendship with Brian and share with him his perspective of how well the whole term paper went. It was then that he planted the idea of a visit to Minnesota and Gogue latched on to the suggestion enthusiastically. The professor's idea throughout this entire ordeal was that the relationship begun in a course of Spanish culture could culminate in the arrival of his culture on the shores of Minnesota. Such an event would be the climax of innovation in foreign language pedagogy.

In these parts, the reality is that very little Spanish culture ever makes it here and even less authentic Spaniards. While there is a considerable degree of influence from Mexican culture, the opportunities for students to get to know the origins of Hispanic culture are few and far between. Stereotypes are fed by films and melodramas that emphasize bullfights, flamenco, and windmills. For a teacher, an opportunity to expand the community's vision of Spain in this way is rare that when it comes, it needs to be pursued. Professor Smith saw several makings of an ideal project. Everything from a disinterested student (now

converted to a true Hispanophile) a Spanish artist interested in sharing his culture, students thirsty for the culture they are studying, connections with illustration classes in another department and then the universal appeal to Spanish language course – the only thing left was to secure funding for the project.

In March, 2005 we drafted a plan, and refined it and revised it several times. Having come up with a document in which we were confident, we submitted a proposal to the Gallery Committee to bring a foreign artist to the University. The approval was anonymous. Not only did they like this idea, but the dean, the vice president, and even the president jumped on board and contributed funds so that Gogue would have what he needed to be able to come and present his work to the community. Professor Smith worked in tandem with the director of the MSUM Art Gallery, Jane Gudmunson, organizing a week of pedagogically centered activities all designed to give Gogue and his student fan the maximum profile. Gogue set to work on a series of portraits of famous Spaniards requested by Professor Smith in addition to his every-day work on the comic strip. The idea was sown that instead of exhibiting a collection of caricatures of American icons (of which Gogue has a substantial collection) it should be an opportunity to educate the public with some of the most illustrious characters from Spanish History.

In preparation for the visit, we did a lot of publicity for Gogue at the University and in the community. One of the forums for publicity was in current Spanish courses. With the familiar dialogue in Galician, the Gogue's comic strips with the main character, Floreano, served as an excellent source for information about Galicia, the language and its people. From a comic strip as basic as the one presented here, one can take away grammar lessons such as: the use of the subjunctive and noun/ adjective agreement as well as the passive voice. In addition to these grammar points, there are linguistic lessons on Galician cognates with Spanish such as *che, vai, cando, veñan, moi, xá, sei, desir,* etc. Finally, there is a lesson on the influence of English and the taboo surrounding vulgar expressions such as *carallo* and the way in which Floreano uses these words. The strip isn't necessarily intended to be the principal focus of the lesson but it serves as supplementary material to the prepared lesson and strengthens the linguistic points the students are already learning.

In addition to the academic goals of intersection between the cities of O Grove and Moorhead, MN, we were interested in collaboration along the lines of a Sister City style relationship and we put the mayors of each city in contact with one another. Being a Sister City type relationship not involving cities of the caliber of Madrid or New York, our cities only a little while ago were not even aware of each other's existence. Nevertheless, they grew increasingly more interested in their differences and similarities. On the one hand, O Grove is a port city that thrives principally on the basis of its fishing industry. The climate is moderate with rainy winters and summers full of tourists that visit from the hinterland. Though O Grove itself has only 15,000 inhabitants, the surrounding communities with which it seamlessly meshes number in the hundreds of thousands. Moorhead, on the other hand, is situated mid-continent far from the well-known urban centers of the U.S. Its climate varies between the extremes of winter chill and summer heat and humidity. Concerning the season in which we had invited Gogue to visit, fall was in full swing and one could appreciate the fresh air and the changing colors on the leaves of the oak trees. Moorhead is separated by the Red River of the North, from Fargo, the largest city in North Dakota. The total population in this area is around 150,000.

With the idea of a personal contact on the other side of the Atlantic, Gogue became an cultural ambassador sent from the Mayor of O Grove to research the possibilities of relations between the two cities. Likewise inspired by the idea was Mark Voxland, mayor of Moorhead, who already nurtures a Sister City relationship with cities in Norway and Lithuania. The impetus was sufficient to add another facet to the visit – that of diplomatic link and furtherance of international ties.

All this work was being continuously coordinated with the director of the art gallery, using her experience in organizing such events. Visits were planned to Spanish classes, art classes and illustration classes at MSUM. Purely on a whim, we also contacted a local High School teacher in Fargo to be included among the visits that Gogue would make to students in the area. Jane Gudmunson also planned a reception in the gallery where Gogue could present his work and where he could feel at home among the trappings of his profession and favorite pastime. Throughout this entire process, we kept at the forefront the principal goal of bringing Spanish culture to students in Minnesota. That way, they could appreciate the contributions and transatlantic collaboration of this Galician ambassador.

With the arrival of the Fall 2005 semester, students were prepared for his visit with assignments on Galician culture and the Galician language. All the way from beginning level classes to advanced classes, part of the curriculum was set aside to study the region from which our honored guest would be visiting. With some of his best comic strips, caricatures and sculptures, discussions were fostered about Pop culture in Spain and the influence of American media on European culture. We researched the great characters of Spain's history such as Manuel Fraga, Camilo José Cela and Pablo Picasso among others. All of this was done beforehand in order to be able to speak with Gogue and understand a little better about where he was coming from.

Media Attention

As an employee of one of the most popular newspapers in Spain, the *Faro de Vigo*, Gogue had access to publicity and the ability to let more than 200,000 readers know about his new contacts in America. From there, he took advantage of the opportunity (as a symbol of his friendship that Brian would come to know all too well) and made a caricature of Brian arm in arm with Floreano, the star of his comic strip, and sent him a copy. Brian was astonished that this master of art and caricature would choose to select him as an object of such talent. Yet with this he became even more encouraged in his enthusiasm for the project. Striving night and day to produce something worthy of the topic of his work, Brian also took advantage of the spotlight to entertain an interview with a reporter from the *Faro de Vigo* that appeared in print in January 2005.

Once in Moorhead, there were two more interviews with the *Fargo Forum*. The first included Brian Iverson and Professor Smith. At that point, the American reporter was intent upon discovering how the whole relationship came about between Gogue and Brian. She was interested in the initial class assignment and just like the Media in Spain, asked about how a Spanish artist could become interested in a little town as far out of the way as Moorhead, Minnesota. We also spoke about the pedagogical basis and the possibilities for international relations between O Grove and Moorhead.

Other contacts with the Media were with the Radio, specifically with *Cadena Cope* in Vigo. After interviewing Gogue around the middle of September 2005, they wanted to interview Professor Smith. As it turned out the interview took place on the 27th of September (which according to one student studying abroad in Granada at the time) was heard all over the country. The interview focused primarily on Gogue's visit to Minnesota and his increasing popularity. At one point the interviewer asked Professor Smith if he considered Gogue more popular than Fernando Alonso, the champion Galician Formula One driver. The interview also covered the link of friendship between American students and Galicia. Given the fact that it is seen as such a remote area, the mere fact that the two would be aware of each other at all seems to be the stuff of dreams. In Fargo/Moorhead, one of the local Television stations showed a degree of enthusiasm with the idea of an AM interview and a publicity announcement on Gogue's exhibit in the MSUM art gallery, however upon learning that the interview would be live and entirely in English, Gogue decided he would rather not go through with it being satisfied with the coverage in the Newspaper. The *Fargo Forum* article appeared in the October 6th edition of the paper with Gogue's most famous character, Floreano, on the front page coinciding with the date of the art gallery reception at the University.

The Master's Visit

On the night of his arrival, October 2nd, 2005, Professor Benjamin Smith gave a lecture celebrating the 400th anniversary of the Publication of *Don Quixote*. The lecture concentrated on the transition between the Middle Ages and Modernity drawing on examples from the novel that highlighted linguistic and cultural innovations. There was a discussion that arose on problems of translation between Old Spanish and Modern Spanish as well as between Spanish and English. This background served as an appropriate segue into the events of the coming week and the impact of Gogue's visit on our community.

October 3 - Monday

With 7 hours difference between Galicia and Minnesota, when they arrived at 10:00 PM, for Gogue and his charming wife, it was 5:00 in the morning, being almost 24 hours without sleep. Regardless, the reunion in person after nearly a year of online correspondence was priceless. They arrived smiling broadly insisting that they were at the service of the welcoming committee, which consisted of Brian Iverson and Professor Smith. With that license, the activities started bright an early the next morning at 8:30 when they were picked up from their hotel to meet the Mayor of Moorhead, Mark Voxland and to go on a brief tour of downtown Moorhead.

October 4th - Tuesday

From the Mayor's office there is a view of almost the entire city of Moorhead and its 32,000 inhabitants. Mayor Voxland was excited to finally meet Gogue and his wife, Sefa. Gogue did not lose time in delivering in person a plaque from the Mayor of O Grove, Miguel Ángel Pérez García. Gogue also presented a packet of materials regarding the city and its environs to Mayor Voxland as well as several other mementoes. From there we went on a tour of the downtown area under rainy skies. The tour took us to a small cyber café where Sefa and Gogue tasted for the first time some true American coffee (which, they claimed was not all that bad). After going on a quick run about the city, the next stop was the *Red Bear Inn*. On the way to this appointment, Gogue was on his cell phone dictating an interview with the Radio station back in Galicia regarding the *Centollo de Oro* (Golden Crab) award he was to receive the coming week at their annual Seafood Festival in O Grove. At lunch is where Gogue and Brian had the first opportunity to sit down and enjoy one another's company. It is here also that Mila Koumpilova, reporter for *The Fargo Forum*, while eating lunch with us, interviewed the two, peppering them with questions. Gogue enjoyed his first "Rueben" sandwich there and was so impressed that they ordered the same thing for dinner that night. From the restaurant Gogue and Sefa were treated to a personal tour of the *Fargo Forum* building by Bob Lind, reporter and columnist for the paper for over 3 decades. With less than 15 minutes rest, Gogue was taken to the Private Prep school, *Oak Grove* where they saw for the first time the American School system in all its grandeur. There, they visited a Spanish class that included visitors from the art department. The bilingual students felt right at home asking questions in Spanish, although for many it was the first time they had heard a Spanish accent, much less a Galician accent. Our generous hosts gave a sweatshirt to Gogue with the name *Oak Grove* embroidered across the front. The detail was not lost on the visitors as O Grove and Oak Grove were now not so remote from each other. The rest of the afternoon was given to visiting a local shopping mall, *West Acres* and a dinner at the local *Bennigan's*.

October 5 – Wednesday

Wednesday began sunny and mild. Upon arriving at the University, Gogue and Sefa accompanied by Brian spent the entire morning going from one class to another speaking in Spanish with students from all over North Dakota and Minnesota. They spoke on Galician culture and its unique traits. The *Centollo de Oro* prize was mentioned as well as the upcoming Seafood Festival that they were anticipating upon their return to O Grove. The students exhibited a great deal of curiosity about their accent and how it compared with the Spanish they were learning in class. In one morning, Gogue, Sefa and Brian visited five different classes and spoke with over 100 students. After lunch in the University cafeteria, Gogue spoke with an illustration class where they were fascinated watching Gogue draw. They sat speechless as they watched him bring to life his famous character, Floreano, on a 4' X 20' canvas tacked to the wall. Gogue had a lot of fun drawing and speaking to the students. He depicted Floreano in a basketball jersey wearing the number of his son's favorite player, Lebron James. This was the first time Floreano had been drawn in America. The situation in the Gallery was such that Gogue could choose to draw on the canvas or on an easel and the students could sit and observe him as though in his own studio. The rest of the afternoon, Gogue spent entertaining students through an interpreter with tales of his caricatures and illustration methods.

Wednesday night was a special engagement whose purpose was to honor our guests by means of an authentic Galician dinner. To Gogue, the sea bass was so well prepared that he felt moved to comment, "It was as though I could close my eyes and

find myself back in Galicia." There he was toasted by a number of individuals who came to learn more about him and the culture from which he was visiting. At the end of the night he was even presented with a bottle of Riojan wine.

October 6th – Thursday

Thursday brought another full day of visiting classes and students anxious to meet this now famous artist and hear his stories. This was also the day set aside for Gogue to draw his comic strip from Moorhead that would be published the following day in the *Faro de Vigo* in Spain. For Gogue to be able to pull it off, he would need a computer lab (so the students could observe), some special drawing pencils, a ruler, and a sketch pad. All of these materials were donated by faculty from the MSUM Department of Art and Design. Gogue did not lose any time in creating a unique comic strip as a memory of his visit. He drew Floreano leaning up against a wooden sign with "Minnesota" scrawled upon it and his ever-present wife, Mochiña, scolding him for having seen too many western films. The same comic strip was scanned into the computer and sent to the editor of the *Faro de Vigo* to be published in the October 8th copy of the paper. As it turns out, the strip appeared in the Saturday, October 9th paper.

Gogue visited other Spanish classes and one more illustration class before the afternoon reception in the art gallery where more than 200 people were waiting for him. There, in the gallery Jane Gudmunson had set up a small theater area where visitors could view the video about Gogue's life produced by *Imaxina* in Galicia. She had also beautifully mounted the 15 works Gogue had sent out beforehand that were to be donated to the University. Also playing on a computer in the gallery was Brian Iverson's original Power Point presentation as part of his term project.

On his last night in Moorhead, we treated Gogue and Sefa to a dinner at the best restaurant in town, *Sarello's*, for some exquisite Italian food together with Brian Iverson, Professor Smith and his wife Norma and two students, Joseph Hall (preparing for a two-year mission trip to Spain) and Sergio Blanco (from Málaga, Spain). On the following morning bright and early, Gogue and his wife boarded a plane for New York. For them, no trip to the US would have been complete without a visit to the Big Apple.

From this initial contact and intersection of our lives, nothing has been the same. We stay in touch with Gogue on a weekly basis. Now there is a precedent for upcoming transatlantic projects. The world is flatter and smaller. The meeting of a student and a Spanish artist has changed the rules of pedagogy. In times of old if a student were to ask the meaning of a word, all that was needed was to send him or her to the dictionary to find the meaning. Nowdays, if students want to know the meaning of life, they reach out and take the world by the horns and discover it not far beyond the tips of their fingers.

Since then...

As of now, 2006, MSUM possesses the 15 works produced especially by Gogue for the University, in addition to which there is an increased familiarity with Spanish and more specifically, Galician culture. Together with this dossier are included copies of each of the 15 .
caricatures together with biographies of the individuals to be used when shared in an teaching exercise. These can be used as "cultural appetizers" in teaching about Spanish culture as a springboard to deeper discussions. Once again, they are not intended to be stand-alone lessons, rather as practical exercises with a lighter content.

These caricatures are being used in classes at the University as well as in local public schools. They function as a packet of materials that a teacher can grab on the go to do cultural presentations. In this way, the legacy left by Gogue's visit to our fair city will continue, although remote, touching the lives of Americans whom the artist never imagined he would reach. And all this, beginning with a simple term paper assignment...

FLARR PAGES #59

The Foreign Language Association
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File under:
•Dining Club
•Gastronomie
•Food and Language, Culture

"Vive la gastronomie! A new club for your school" Véronique Walters, Concordia College

While teaching, I realized a couple of years ago, that both my students and I enjoyed discussions about food and that they never missed a dinner at my home if invited. So, I decided to start the "Gastronomie club". The concept is rather simple: students pick French or francophone recipes, buy the groceries, come to my house, cook diner and eat it.

Such a club can have great impact on your students. For some it is a chance to develop cooking skills and to become more familiar with different foods. Even something as basic as leeks turns out to be an adventure and students gain more confidence in trying out new ingredients. Others simply enjoy the interaction with others and making new friends. Some or most of the conversation can be done in French. We all know that opportunities to use the language outside the classroom play a major role in language learning. In this situation students are highly motivated and the hands on activities facilitate comprehension.

Cultural awareness develops in a friendly atmosphere as students discover meals from many countries. The enthusiasm portrayed by the students is great advocacy for your program. I have heard of students picking a language because they wanted to be part of its club! You can also easily extend interaction with your community. You can prepare a meal for a shelter or a hospitality house, you can organize an international evening to broaden people's horizons and promote cultural diversity.

You can also organize fundraisers such as creating a recipe book to sell or preparing and selling food at school events. If your curriculum evolves around the ACTFL standards, all five C's can be easily incorporated in the club.

How does exactly this club function?

Initial set-up:

I started by posting flyers and talking to all the French classes about an upcoming meeting for this club. We held the meeting and we decided on the following items:
•Dates (Friday night works well)
•Theme for each date; either a region of France or a francophone country.
•Volunteers to be in charge of finding recipes for one meal
•One student became my coordinator. She is in charge of communication, such as sending reminders via e-mail. I informed the students of a $5 fee per meal to help purchase the groceries. I pay the excess and my department refunds me. I also let them know that we will need a volunteer each time to go buy the groceries. After all of this is decided we just wait for our first dinner.

In between dinners

To ease the organization process of each meal, I use an online program we have at Concordia where I can post documents and students can edit them (if you don't have one you can simply post the sheets in your room and student sign up). I created one document that I use for each dinner. I write the theme and the names of the students who will find the recipes. I have sections with blank spaces so students can add their name (who is coming - with a limit of eight and a waiting list - who is driving, where and

when they will pick up others, who will ride in their car and who will buy the groceries). As soon as students tell me what the menu is, I post it. I ask to have the grocery list as I delete some items that I have at home and then pass it to whoever is buying the groceries.

The day of the dinner

When the day comes, I just need to be home and wait for the students to arrive. Everyone refunds whoever has paid the groceries ($5 for the students and then I cover the remaining balance) and we get busy. I usually pair up the students and they pick what they want to prepare: the appetizer, the main dish, the side dish or the desert. The recipes are passed (in French or English depending on the group's level) and I help when needed. After the meal, we all help clean. It is very common for the students to stay afterwards and visit. The more they come the more comfortable they get and the longer they stay!

All I have to do before the meals is to go online from time to time to check who is coming and if volunteers signed up. I really enjoy spending time with the students and teaching them about culture and how to cook.

Limitations

We are of course limited in our choice of recipes: ingredients or cooking time can be problematic. If we can't find a substitute or if I don't have what is needed at home students pick another recipe.

Can you make this work in a school setting? Absolutely! You could ask to use the Home Economics room after school, take turns at a student's home or offer your own home. Parents can arrange carpool and pick up. Depending on your budget, students may have to pay more or less but if you fundraise you can make it more affordable for everyone.

There are some obvious ways to link this club to your curriculum. Some principals may not see the connection but it is there. You can of course reinforce vocabulary learned in the classroom, and you can even practice grammar: use of imperative, infinitives, or articles. You are making culture come alive in a way that students will remember because it will be concrete. You can teach across the curriculum by practicing math skills when you do metric conversions. Geography becomes meaningful as regions and countries are associated with food. You can even create projects, such as:

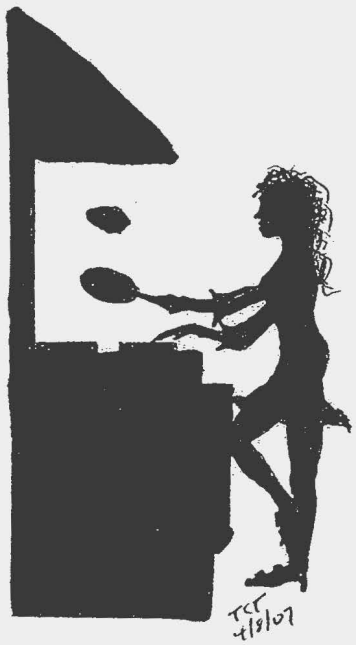
•Creation/translation of a recipe in class, the club then cooks it.

•Make a recipe book: get recipes from restaurants around the world or research some in magazines, books or the internet and you will bring globalization to your school. Your club will then try them.

•Organize a food contest! We do a Quiche-Off where students enter their own quiche. We bring outside judges and give prizes to the best three quiches. This also promotes your program and your school.

This club works great at Concordia and runs pretty much by itself. It brings fun and meaning to teaching. I encourage you to try it today! Bon appétit!

Moorhead, Mn
walters@cord.edu



FLARR PAGES #60

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File under:
- Pérez-Reverte
- Lady Assassins
- Profiling
- Societal danger signs

"Lady Assassins in Spain? A Psychological and Cultural Profile of Pérez-Reverte's Doña Adela de Otero," Thomas C. Turner, University of Minnesota, Morris

In 1988, twenty years ago, Arturo Pérez-Reverte wrote a marvelously complex novel entitled *El maestro de esgrima* (*The Fencing Master*). The project of that novel was to show how certain traditional Spanish values and attitudes were threatened by contemporary realities. The protagonist, the talented and socially withdrawn Don Jaime de Astarloa, is a gentleman of the ideal "caballero-hidalgo" type, a fencing master, who is nearly killed defending his values, single-handedly, against a major transnational conspiracy being played out during the political turmoil of the late 19th century. Pérez-Reverte shows that by then it had become extremely difficult to be an honorable man in the traditional sense, to lead a provite life devoted to an art, like fencing, and especially to deal as an individual with the complexities of modern intrigue.

Now this sounds so far like a fairly common plot, the individual triumphing over conspiracy, but, most interestingly, the threat against don Jaime develops in the form of a woman character, doña Adela de Otero, who is a beautiful, young, athletic fencer, ... a lady assassin. So..., in 1988 an important author proposes a lady assassin for Spain and envisions her existence a century earlier.

The portrayal of killers and assassins has been common recently, especially in popular literature and film, but Pérez-Reverte's villain should be taken seriously, because the constellation of experiences and attitudes that Adela represents does indeed constitute a threat to society in general, and the fact that this threat is formulated in the person of a woman makes the threat particularly poignant. In Adela de Otero there is evidence of serious cracks in the foundation of society.

In Minnesota, in August of 2007 there was a major bridge collapse of Interstate 35W in Minneapolis, the entire bridge fell into the Mississippi River, killing thirteen and wounding hundreds. The vocabulary of bridge evaluation is now common: "fatigue tracks," "stress fractures," "support damage," "torsion on girders," "twisted trusses," "bearing corrosion," "non-redundant design," "scouring," "gusset plate erosion," "total structural failure," etc. In hindsight it appears that there were indications of problems long before the actual event. Could this collapse have been predicted and avoided? If the behavior of doña Adela de Otero were examined for predictive elements or contexts, could the kind of societal collapse that her character, attitudes and circumstances portend be anticipated? Could

Could there be lady assassins in Spain or might there have been in the past century? How and where might they have appeared? What kind of society presents conditions for the development of serial killers and assasins?

there be lady assassins in Spain or might there have been in the past century? How and where might they have appeared? What kind of society presents conditions for the development of serial killers and assassins?

While a good case could be made for portraying doña Adela as a "femme fatale," especially from don Jaime's point of view (see works consulted), while it is tempting to look at her as a picaresque figure within the tradition of Spanish literature, while it would be historically valuable to document Adela's victimization in the context of the contemporary class power hierarchy, and while a straightforward psychological analysis may be possible, it is the intent of this paper to examine her ethical motives, to assess her personal vulnerabilities, in order to analyze

danger that she might represent in Spain as well as society's culpability in her development.

This paper will, therefore, "profile" Doña Adela, in the criminal sense, as a serial killer or, more specifically, as an assassin. The profiling sources used are *The Anatomy of Motive*, by John Douglas and Mark Olshaker (N.Y: Simon and Schuster Pocket Books, 1999) and *Murder Most Rare: The Female Serial Killer*, by Michael D and C. L. Kelleher (N.Y: Random House Dell Publishing, 1998). This paper is the result of an application of the characteristics of serial killers and assassins to the circumstances and actions of doña Adela de Otero.

Plot

The plot essentials of *El maestro de esgrima* are the following:

•Adela de Otero must recover some incriminating letters from a young don Juan type Marqués, Luis de Ayala, who is blackmailing her benefactor, the person who saved her from a life of poverty and destitution.

•She enlists the help of Don Jaime, a fencing master, with whom she tries to form an intimate relationship, which falter because of age disparity.

•Don Jaime is searching unsuccessfully for a perfect fencing thrust. He teaches Adela, however, his previously discovered "200 escudo" thrust.

•Adela attempts to secure the letters from Don Luis, who is also a fencer, first by seduction and then by negotiation. When all else fails she uses don Jaime's thrust to run a foil into the throat of don Luis, but she does not secure the letters because don Luis has entrusted them to don Jaime (both Adela and Luis have don Jaime in common as a fencing master).

•Later the reader learns that Adela's maid has been killed and mutilated to allow for Adela's escape; don Jaime's friend, who makes sense of the letters, steals them (except for one critical letter), attempts to blackmail the benefactor, and is killed as well.

•Adela assumes that Don Jaime has the letter and intends to blackmail her benefactor.

•In the final intense scene of the novel, she arrives late at night, ready to obtain the most critical letter at any cost (actually it has fallen by accident under a piece of furniture).

•Adela reveals the historical background of her situation, don Jaime finds the letter in question; Adela uses persuasion, seduction, and, finally, violence to take the letter from don Jaime.

•She attempts to stab don Jaime with a hat/hair pin and then with a foil. Don Jaime picks up a buttoned practice foil by mistake. She wounds him several times viciously in the ribs and fingers. Adela forces him into a corner for the kill, but in doing so she reveals a defensive weakness. At the last moment don Jaime is able to kill her with what turns out to be his long-sought perfect thrust.

In summary, Adela de Otero is involved in a premeditated conspiracy where she has directly murdered the Marqués and, indirectly, her own maid. Unplanned consequences lead to the death of a third person and to her attempted murder of don Jaime.

Definitions

In their definition of serial killing, the Kellehers state the following: "the murder of at least three individuals in which each lethal act was separated from the next by a discrete cooling-off period" (Kellehers, 7-8). In serial killing the "cooling-off period" is often characterized by "fantasies," which many times lead to the stalking of the next victim" (Kellehers, 7). Adela does not exhibit these fantasies, however she fits within the Kellehers' definition of "team killer," motivated by partners (Kellehers, 14). Adela has independent motives as well; she chooses to do what she does as much for her own financial gain as for loyalty. She is not a fevered killer, out of control, but rather cold and matter of fact. Pérez-Reverte states about her story of the killing of the Marqués, "There was something so natural, so calm about her voice, that don Jaime felt terriefied" (Pérez-Reverte, 223). She is a lady assassin.

Common Characteristics of Serial Killers and Assassins

Backgrounds of serial killers and assassins can almost always be characterized in the following way: they have been abused and consequently there is a strong tendency to react to a situation which is perceived to be out of control by employing manipulative, dominating, controlling behavior (Douglas and Olshaker, 28) This behavior exhibits an element of cruelty (Douglas and Oldhaker, 28) and little overall sense of moral dimension (Douglas and Olshaker, 27). Killers can be "organized" or "disorganized" in their crimes (Douglas and Olshaker, 78), and

they sometimes work alone, but can be, like Adela, team killers (Kellehers, 151). Trauma, especially paranoia, and sometimes psychopathy are factors.

Abuse

At the age of 17 Adela falls passionately in love, "living a beautiful love story, a tale of eternal love" (Pérez-Reverte, 217). She moves to a foreign land and six months later she is abandoned. She continues with a life of anguish, poverty, and complete solitude, estranged from her own culture. It is mid-winter, her life is out of control, she contemplates suicide, and nearly throws herself into a river. She is saved from suicide by a benefactor who takes her in and supplies her needs.

The intensity of her feelings about these circumstances is subtly revealed in her casual reference to a Lord Byron poetic drama, *The Deformed Transformed: A Drama*, in a conversation with don Jaime. The reader must search out the full context of her reference in Byron's work (Byron, 526). Adela compares her situation to Olimpia in the Byron poem, whose Roman home has been ransacked by the English. Olimpia flees to St. Peters, followed by soldiers who intend to rape her. She climbs up on a high altar and pushes a heavy crucifix down on one of her attackers. It is in this desperate context that Adela sees her past and current situation. She sees herself as a victim, she has been destitute, like Olimpia, with the possibility of losing her home, and now she feels impelled to kill to defend her life.

Manipulation, Control, Domination

Adela is extremely adept at manipulation. Much of the entertainment value of the novel derives from the romantic tension between Adela and Don Jaime and many of her seductive attempts are familiar, but none the less, charming. The reader may favor her at first; she is a young woman trying to break into a man's world, fencing, and being very clever about it. Later in the novel she becomes dangerously manipulative, both psychologically and physically.

Adela is an extremely beautiful young woman of 27, who is "tall, slimmer than most, and she has an elegant waist. Her voice has a pleasant, hoarse quality and a touch of foreign accent. She has slender hands, agreeably cool, dark skin, thick black hair, and large eyes, violet in color" (Pérez Reverte, 38-39, all translated quotes from Margaret Jull Costa's edition). In her fencing shoes don Jaime notices that she has a "grace normally found in ballerinas," her shoes give her gait a "lithe animal beauty," and she moves "like a cat" (Pérez-Reverte, 62). It is easy for don Jaime to fall in love with her and again, she is particularly skilled at using psychological manipulation to get her way.

One important point about power and control in this novel is that fencing itself is a fascinating metaphor for both characters' actions, which are often very subtle, where skill is as important as power, where the feint is as dangerous as the thrust. Fencing instructions occur at the beginning of chapters. As a talented psychological fencer, as well, Adela keeps don Jaime off balance.

A Propensity for Cruelty /Preference for Danger.

Adela has charm, mocksy, and panache. What also distinguishes her is the intensity of her cold anger, her thirst for danger, her lack of concern for her own welfare, her possibly pathological lack of empathy, and her propensity for cruelty.

What also distinguishes Adela is the intensity of her cold anger, her thirst for danger, her lack of concern for her own welfare, her possibly pathological lack of empathy, and her propensity for cruelty.

Pérez-Revete gives the reader indications of her cruelty, almost from the start. Early on don Jaime senses "danger" (Pérez-Reverte, 65), something "dark and wild" (Pérez-Reverte, 66), and he feels her anger through her fencing. She takes pleasure in the killing potential of Don Jaime's thrust, and coldly relates her killing of the Marqués. In addition to physical cruelty at the end of the novel, Adela berates don Jaime psychologically, calling him at one point a "complete fool," among other things (Pérez-Reverte, 238).

Lack of Moral Dimension

Factors which characterize Adela's actions in the realm of moral dimension are materialism; fear of loss of personal security; social withdrawal; lack of meaning, love, general empathy; false generalization, and selective memory.

When Adela de Otero fist appears in the novel, it is in a well-appointed apartment that has been rented for her in Madrid. Adela dresses elegantly in clothes which match her eyes. It is evident that Adela values her comfort and the financial security which her benefactor has supplied over seven years, including the gift of a house and an education deemed appropriate for the times. The benefactor had given her not only things, but also, she says, "everything that she was" (Pérez-Reverte, 219). Her values are oriented toward the solid and visible, the material realities of existence. Consequently, the possibility of the loss of financial security, for her or for her benefactor, has become an obsessive fear for her.

Adela de Otero, in spite of being an attractive, articulate woman, has led a solitary existence complicated by her relationship to her benefactor. She insists that he "became for her the father she had never known, the brother she had never had, the husband she would never have" (Pérez-Reverte, 217). She has a kind of obsessive loyal to her benefactor. Don Jaime describes it as a "blind loyalty to an idea, to a man" (Pérez-Reverte, 224). Additionally, Adela states that she has no real friends (Pérez-Reverte, 74). She lives alone, without real intimacy, and she is isolated from alternative lifestyles or models, other than that of her benefactor.

At one point she states that she does not exist, that is, in comparison with don Jaime, who has keepsakes throughout his quarters which account for his history. She has no positive memories that she wishes to retain as a basis for meaning or as a guide for thoughtful ethical behavior. Her life is empty. In don Jaime she sees a man who has some admirable qualities and real substance, who finally understands her: her deep-seated anger, her need for intimate connection, but he must reject her. His circumstances will not permit the relationship under the intimate terms that she encourages. Don Jaime is very cognizant of the 30 years difference in their ages.

At one point Adela states that she does not exist, that is, in comparison with don Jaime, who has keepsakes throughout his quarters which account for his history. She has no positive memories that she wishes to retain as a basis for meaning or as a guide for thoughtful ethical behavior. Her life is empty.

Adela sees matters in terms of loyalty, not right and wrong. She berates don Jaime at the end of the novel saying, "Do you still believe in good people and bad people, in just and unjust causes?" and she continues, "I came here tonight to tell you about the man to whom I owe everything that I am" (Pérez-Reverte, 220). Don Jaime tries to reason with her by saying that her benefactor betrayed his friendship with General Prim by spying on Prim for Prime Minister Narváez, indicating that Adela has misplaced her trust in such a man. Don Jaime says, "Are you telling me that you have done all this for a man capable of betraying his own friends" (Pérez-Reverte, 220)? Don Jaime is challenging the logic of her loyalty. Adela trusts a man who is not capable of being a loyal friend, he has sold his friends out and is in fact using her to the point of putting her in high danger, but she responds, "he was always good and loyal to me, wasn't he" (Pérez-Reverte, 220)? Emotion trumps reason.

Don Jaime challenges the logic of Adela's loyalty. Adela trusts a man who is not capable of being a loyal friend, he has sold his friends out and is in fact using her to the point of putting her in high danger... Emotion trumps reason.

Adela does not recognize the larger logical merit of extending the principle of "respect for others" to all people. She ignores or does not recognize the concept of the "common good," and she does not attach emotion to that concept. She may recognize rules about "respect for all people" but she decides that her "special obligations" to those close to her simply outweigh the more general concerns. Adela does not feel any overarching empathy for society, there is only loyalty to a group, and groups fight groups. Loyalty establishes ethics, pain of those outside the group does not count.

In insisting that there is only loyalty, Adela may be acting on her experiential belief about "men behaving badly." From the beginning, she

has only met men who act in their own self interests. Finally in the last interview she has with don Jaime she believes that he wishes to extort money as well. Here she is wrong because don Jaime is a man of honor and honesty, the kind of man who previously did not exist for her. She has over-generalized about men, a fact which the figure of don Jaime proves right in front of her.

Don Jaime is a man of honor and honesty, the kind of man who previously did not exist for Adela; he disproves her stereotype of *men behaving badly* right in front of her.

Adela suffers from what philosopher Nassim Nicholas Taleb describes as a "narrative fallacy" (Taleb, 63). She relates the story of her own history mechanically, as if it were memorized, and she tells it in the third person. It is the telling of a rehearsed story. Taleb states, "We like stories, we like to summarize, and we like to simplify, i.e to reduce the dimension of matters" (Taleb, 63). In short, says Taleb, there is a "prediliction for compact stories over raw truths" (Taleb, 63). Adela does not remember accurately. She believes that her benefactor was totally devoted to her, but that is because she was devoting time daily, hourly, to becoming what he suggested. While she was training in this way, he was off at the bank, no doubt working similar kinds of criminal deals which had made him rich. So while he was a big part of her thinking, she may actually have been a very small part of his thinking. This rings true because of his willingness to put her into serious danger.

Blaming Fate, Blaming Others

Adela, like other male and female picaresque characters, believes that her actions have been determined by fate. Taleb maintains that people should actually be more aware of the role of the unexpected in existence. In fact he states, "life is the cumulative effect of a handful of significant shocks" (Taleb, xix). He gives the example of the turkey which could be absolutely convinced that life is good, that there is food every day, because there have been a thousand good days, but several weeks before Thanksgiving, on the one thousand first day,... (Taleb, 40-41). Adela is well aware of the turbulence of existence. Her life has been full of unexpected events. As she once states directly to don Jaime, "In this whole story, all I have done is play the role assigned to me by fate" (Pérez-Reverte, 238). Adela reminds the reader of a quote from the movie *The Secret Life Words*, directed by Isabel Coixet, "all things happen, deep down, by accident."

While her perceptions regarding fate are understandable, Adela reacts to the fact of the inevitable ups and downs in life by choosing an aggressive control over existence, come what may, by making "preemptive strikes," which often exist within a realm of dubious morality and often have unintended consequences, "collateral damage." There are, of course, other kinds of reactions and especially other kinds of attitudes that can be adopted in the face of adversity, and, rightly or wrongly, society as a whole simply can not tolerate individuals who do not take responsibility for their actions.

Adela reacts to the fact of the inevitable ups and downs in life by choosing an aggressive control over existence, by making "preemptive strikes," which often exist within the realm of dubious morality and often have unintended consequences, "collateral damage."

Culpability and Projection

It is true that figures like Adela de Otero are basically troubled individuals, troubled often by psychological trauma, paranoid tendencies and sometimes pathological traits. Pérez-Reverte displays a remarkable understanding of this psychology, however his work also suggests areas where society is at least partially culpable for the damage done by such individuals. Society determines the stage on which trouble individuals both develop and eventually act out their dangerous tendencies. What are the stress factors which might encourage a moral collapse, such as is seen in the figure of Adela de Otero? In what societal circumstances will Adelas occur and when in Spain have these circumstances be prevalent? Adelas may occur:

•where troubled individuals are threatened with abuse, neglect, abandonment (war, financial collapse such as during and after the Spanish civil war),

•where tendencies of mental illness or dysfunction are ignored, such as an innate weakness of empathy or lack of role-taking ability, both of which are tendencies which are presented by psychopathic individuals,

•where troubled women have no recourse but to depend on men or are faced alone with impossible circumstances of either a temporary or permanent basis with no road to financial or psycho- logical independence,

•where society permits wealth and material goods to become the principal concerns of its citizens, where striving for wealth becomes obsessive for both men and women, and, especially for women, where there are few creative outlets in the working world for any kind of word providing sufficient income, self-fulfillment or self-realization,

•where young women are allowed to mature without any positive feedback, without experiences which could provide positive narratives for them, to be used for building meaning in their lives and as models for good behavior, .

•where isolation is prohibitive of social growth or groups insist on exclusivity, where there are in-groups which emphasize "special obligations" over "general obligations," such as respect for all people,

•where life is viewed as a vicious game and winning is all, where life is devalued, where "collateral damage" from actions is seen as acceptable, where preemptive strikes become legitimate,

•where education for women is channeled into superficial concerns, where education does not provide for critical thinking, where personal observations, narrations, and rationalizations are not examined for accuracy and logical consistency, where people can not step out of the box of their own experience to recognize alternative viewpoints concerning reality and available options, where societies promote only one way of thinking about issues.

Conclusion

Pérez-Reverte paints a very convincing portrait here of a lady assassin and he proposes a pattern of compelling social circumstances which might produce additional lady assassins in Spain. In this novel the motivations of the assassin are not psychologically depraved, but rather common, loyalty and greed, and therein lies the particular danger for modern society. That loyalty and greed should motivate the actions of this otherwise talented, beautiful and troubled young woman is, to say the least, disconcerting and extremely sad.

Again, in the reference to the Byron poem, where Olimpia lies dying before the Englishman, Arthur, Arthur utters words which might be those of don Jaime as well, words which indicate the personal tragedy of Adela's fading life:

"Alas! That the first beat of the only heart
I ever wished to beat with mine should vibrate
To an assassins' pulse." (Byron, 526)

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File Under:
- Psychology for literary study
- Trauma
- Paranoia
- Psychopathy
- Profiling

"Murder and Mayhem… and How to Teach Them," Thomas C. Turner, University of Minnesota, Morris

A good question for speculation is, "By the age of 18 how many serial killers and assassins have our young people seen?" Very few, of course, unless you count the scores of fictional characters who are depicted every year on television and in films. They are, for some reason, a point of particular curiosity, and they are appearing in the literature of Spain. Perhaps the most well-known 20th century serial killer is Camilo José Cela's Pascual Duarte. Just how could these characters be approached in our classes?

In FLARR Page #60 I profiled a fascinating and complex lady assassin by the name of Doña Adela de Otero, a dangerous fencer from a novel by Arturo Pérez Reverte. I thought it best to use profiling descriptions from John Douglas and Mark Olshaker's *The Anatomy of Motive: The FBI's Legendary Mindhunter Explores the Key to Understanding and Catching Violent Criminal* (New York: Simon and Schuster, 1999) and from Michael D and C. L. Kelleher, *Murder Most Rare: the Female Serial Killer* (Westport, CT: Praeger, 1998). I suggest to students a loose outline for taking notes on these types of characters, to include the points highlighted below (FLARR Page #60 includes a detailed analysis of Doña Adela using this outline):

An Outline for Collecting Information On Fictional Serial Killers and Assassins:

- **Indications of physical, sexual, or emotional abuse**
- **Examples of manipulation, domination, and control by the character**
- **A propensity on the part of the character for cruelty and danger**
- **A disturbed sense of moral dimension**
- **A tendency to blame, either fate or others**

Additional Concerns:
- **Organization (Are the character's actions mostly planned or impulsive)**
- **Legal sanity (Does the character have a knowledge of right and wrong?)**
- **Group Influence (Is the character influenced by a group?)**

The results of this analysis will help the student understand these characters more thoroughly as well as the dangers they present to society. The notes can also be used to indicate what kind of society might encourage or allow these characters to present their dangerous behavior. Society has a definite role in the development of these characters (see FLARR Page #60).

After the student thoroughly understands the subject's character traits and thinking in these profiling terms, it is most interesting to introduce the several psychological concepts: trauma, paranoia, psychopathy. It is much less effective to introduce the concepts first, because reading perception is then skewed toward the psychological concept (other tendencies are missed, such as, for instance, the basic philosophical/ethical stance of the character).

Before attempting a purely psychological analysis, students should note carefully what is actually presented the text regarding, actions, character traits, and moral thinking of the subject. Afterwards, they can apply psychological concepts.

It should be pointed out as well that as interesting as the psychological analysis is, it is not be the only approach to the novel, and it may not be the actual major interest of the author in his writing. In *El maestro de esgrima*, for instance, the principal concern is the vulnerability of Spain, in the figure of Don Jaime, to such a threat as the lady assassin presents. Another approach with doña Adela as a topic, would be to view her as a "femme fatale," in the literary tradition, or as a picaresque figure, etc.

However there will be certain students who are very interesting in her psychology and wish to chase that theme. The rest of this paper is addressed to that theme and those students.

It should be pointed out that a psychological analysis is only one approach to a character, and one that might not yield the full import of what an author is saying. However, for those who are interested, it is one legitimate way to look at actions, and it usually yields useful results.

A useful questions is, "how closely can psychological analysis be applied to a character in literature in terms of categorizing a character in a traditional pattern (e.g. trauma, paranoia, psychopathy)?" It really depends on how much psychological information the author gives. To arrive at a diagnosis a psychologist or a psychiatrist often gives written tests and numerous interviews, which explore the entire life of the person in question. One of the best, most complete depictions of a serial killer in this sense in contemporary novel is that of Pascual Duarte, because we have his development from childhood. In *El maestro de esgrima* we have doña Adela depicted from her younger years as an adult, but little from her childhood. Rather than arrive a a diagnosis, it is best to look at a character as "expressing certain tendencies" of a psychological pattern. It is also true that a character may be suffering from several of these psychological "orientations" at the same time. This is most certainly true of doña Adela as is demonstrated below.

Students may not be able to "diagnose" a character in a novel, but students can certainly find "tendencies" that characters present with regard to some of the basic psychological orientations.

Below are thumb-nail descriptions of trauma, paranoia, and psychopathy and how doña Adela presents some of these tendencies. The descriptions provided should be useful not only with regard to serial killers and assassins, but also in relation to many other characters in literature.

Trauma

The information included here on trauma comes from Tian Dayton's book, *Heartwounds: The Impact of Unresolved Trauma and Grief on Relationships* (Deerfield Beach, Florida: Health Communications, Inc, 1997) and in part from Martha Stout's characterizations of trauma in *The Paranoia Switch* (New York: Farar, Straus, and Giroux, 2007). Dayton quotes an article by E. Lindeman for a definition of trauma: "sudden, uncontrollable disruption of affiliative bonds" (Dayton, 41). Dayton goes on to say that ideals are shattered, trust is violated, and unless the disruption is dealt with directly through proper grieving, the feelings associated with the trauma will emerge elsewhere uncontrollably and unexpectedly (Dayton, 40-41). Survivors of unprocessed trauma react to new stresses as if they were actually re-experiencing the old trauma and pump out the same adrenalin which caused the original flight/fight—freeze survival reaction (Dayton, 52-53). Victims do not separate the past from the present very well (Dayton, 7). Each situation becomes a threat or danger, an occasion for intense involvement or withdrawal, overly exaggerated, given the circumstances (Dayton, 12). So, these victims are "wired for intensity, troubled with nuance" (Dayton, 13). In any situation which triggers an all or nothing response, adrenalin pumps, and situations become black and white. Martha Stout in her new book, *The Paranoia Switch*, explains that memories of trauma are recorded differently in a different part of the brain, as "incompletely processed," and "ignored by the integrating and meaning-making (higher) systems of the brain" (Stout, 52). So these memories come back as "isolated sensory images and body sensations" when triggered in new situations" (Stout, 53). Stout notes that victims of trauma "may truly feel that danger is imminent again, and behave accordingly" (Stout, 54).

Some of the coping mechanisms for unresolved trauma or loss which are pertinent to assassins (especially doña Adela types) are: replacement, idealization, emotional numbness or flattening, risk taking behavior, hypervigilance, anger, and, additionally, "inability to accumulate restitutive and gratifying experiences" (Dayton, 46). Replacement refers to the act of immediately substituting for a loss without proper processing, where issues are not examined or resolved by grief (Dayton, 29). Idealization occurs as a defense or coping strategy when victims of inconsistent treatment ignore the bad features of the victimizer, pretending they do not exist (Dayton, 43). Anther defense is emotional numbness, where victims become "unavailable for deep feeling on a consistent basis" (Dayton, 22). This tendency is described as a kind of "flat, unexpressive affect within the person and in their responses to others" (Dayton, 29). Anger and disillusionment are common tendencies and victims are often hypervigilant, attempting to avoid similar painful situations (Dayton, 24). On the other hand, some victims become risk-takers, or sensation seeking individuals (Dayton 35). Trauma survivors have an inability to "accumulate restitutive and gratifying experiences" (Dayton, 46). Grief work needs to take place so that the "beauty, intimacy and pleasures of life can once again be absorbed" (Dayton, 46).

Trauma and doña Adela de Otero

With reference to doña Adela de Otero and the general orientation of trauma victims, the following can be said:

- Adela suffers severe trauma when she is abandoned by her lover in a foreign land; she is desperate and considers suicide (she is at the point of throwing herself in a river). Her lover is "replaced" by a benefactor, and it appears that she has not sufficiently grieved the loss of her original lover (the intensity is still with her).
- That she is re-living the original trauma in the decision to help her benefactor seems evident, she accepts an extremely dangerous assignment. The original trauma appears to play a large part in her

actions; she once again fears losing her protection. In Adela's case, however, there is a promise of financial gain, should her assignment be successful, a "sub-motive" complicating the analysis (she does not act out of trauma alone).

•The intense re-living of the original trauma presents itself when she fences with don Jaime in the form of a burning anger, one indicator of unresolved trauma. Her disregard for her own personal safety while fencing is a risk-taking behavior, a type of behavior which may be a part of the aftermath of unresolved trauma.

•Adela has difficulty with nuance, she is unable to recognize that don Jaime is not like other men that she has met, all men are selfish and unfair in her "black and white" world.

•Adela idealizes her benefactor to a certain extent, ignoring his bad qualities, such as the fact that he has sent her into extremely dangerous situations, which is a counter indicator to real care.

•She suffers from emotional numbness, does not experience pleasure in her triumphs, and feels that she does not exist (i.e. does not have a history of experiences which are "gratifying" and meaningful in her history).

Paranoia

Relevent information on paranoia is taken from Martin Kantor's *Understanding Paranoia: A Guide for Professionals, Families, and Sufferers* (Westport, CT: Praeger Publishers, 2004). Kantor states:

"In patients with post traumatic stress disorder the traumatic content is relatively major compared with the minor contribution made by paranoid fantasies of having been mistreated, with the reverse holding true for patients with a paranoid personality disorder. Also, true victims of PTSD tend to dwell on the trauma more than on complaints about those who have traumatized them. In contrast, when a markedly paranoid element exists, the post traumatic symptoms tend to resemble serious interpersonal complaints" (Kantor, 45).

Kantor names the core elements of paranoia to be "hypersensitivity and suspiciousness and the tendency to blame others for all one's troubles" (Kantor, xvi).

Also important is the aspect of delusion or hallucination (Kantor, xv). Paranoid personality disorder is defined as a "fixed system of false notions about the world and the people in it" (Kantor, 41). For the purposes of this study (doña Adela), the definition of "secondary delusion" is appropriate, that is, a delusion which has "antecedents in life" (Kantor, 23), rather than one which is purely interior. Such delusions may at least be "partly right" (Kantor, 62). Sufferers may have a fixed, "overvalued idea" as well (Kantor, 76). Kantor defines a delusion as an "obsession based on the degree of insight present, as measured by the extent to which the ability to reality test is retained" (Kantor, 14). Some delusions are fixed and impervious to change (Kantor, 62).

Kantor describes the individual suffering from paranoia as having personalization tendencies, "Patients with paranoid personality disorders tend to personalize the actions of others to the point that they come to believe that others play a central role in their lives, even when those others' thoughts and actions in fact have little or nothing to do with them" (Kantor, 52).

In making a distinction between normal and pathological, Kantor asks questions about whether the delusions are continuous or intermittent, whether paranoid elements intrude in all areas of life, whether the delusions can be successfully challenged by new information, whether the paranoid ideas are fairly standard ones, whether the paranoia is harmful (Kantor 77-78).

In summary, Kantor's list of paranoid personality traits includes the following which are pertinent to doña Adela and others like her: distrustfulness, excessive vigilance, overreactivity, blaming tendencies, a proneness to be biased, judgmental, and rigid, vagueness in distinguishing interior thought from what is actually seen, rationalizing tendencies that protect one's own notions (Kantor, 24). He also mentions anger, withdrawal, and flattening of emotions, as well as a "cold paranoid fury" (Kantor, 9-11).

Paranoia and doña Adela de Otero

With reference to Adela de Otero and the general description of paranoia, the following can be said:

•Adela de Otero seems to have extended her original trauma (abandonment) to a belief that the world is a very dangerous place and that all men in particular are dangerous, deceitful, and out for themselves. She suffers from a deep-seated anger, which sometimes appears as a cold fury in her fencing. At other points she is withdrawn and suffers from emotional flattening.

•Her delusions appear to be secondary ones, based to a certain extent in reality, or, alternatively, on fixed or overvalued ideas, from which she takes some very extreme actions (assassinations).

•When Don Jaime, through his reasoning and his actions, disproves her basic contentions, she is still unable to give up her pre-determined line of action. Her beliefs are rigid. She can not give up false notions. She does not test reality in view of new information.

•The process of personalization is strong in her, even in her positive beliefs (she sees her benefactor as central to her life, assumes she is central to him, but she is not central to him, he puts her in grave danger).

•Adela de Otero has an extensive belief in the role of fate in her actions; she does not accept personal

responsibility for her situation. She blames fate.
•Her beliefs are persistent and harmful. She is taking "preemptive strikes," resulting in deaths.

Additionally, Douglas states that assassins tend to be functional paranoics (Douglas and Olshaker, 274):

"...their paranoia may be describe as highly organized or methodical delusional system that may be convincing if you accept the basic (but delusional) premise that everyone is out to get a particular individual and is ready and able to do him harm, then it becomes a convincing argument that this individual should strike out and neutralize these enemies before they can act against him." (Douglas and Olshaker, 274-275)

Adela's statement, "One can never be too unfair with men...," suggests that she suffers from paranoia (Pérez-Reverte, 72). However, she tries to affect a genuine attachment with don Jaime, a man that she might possibly trust, but the circumstances are wrong for their relationship. Later she assumes the worst from don Jaime, that he is going to blackmail her benefactor, but he is unaware of the contents of an incriminating letter, and, of course, Don Jaime, a true gentleman, could not be a blackmailer. Adela has enough paranoia to assume the worst in almost all men, but she works in a team and trust her benefactor, so the paranoia cannot be completely overwhelming. Not everyone is out to get her, just almost everyone and especially men.

Psycopathy I

Blair, Mitchell, and Blair, *The Psychopath: Emotion and the Brain* (Malden, MA: Blackwell Publishing, 2005) state that "...the classification of psychopath can be an extension and one form of refinement of the DSM (Diagnostic and Statistical Manual, IV) diagnosis of CD (Conduct Disorder) and ASPD (Anti-social Personality Disorder)" (Blairs and Mitchell, 15). They go on to say that psychopathy identifies one form of pathology associated with high levels of antisocial behavior; individuals who present with a particular form of emotional impairment (Blairs and Mitchell, 15). The idea of psychopathy appears to be in a state of consant examination and revision.

In a two factor model for psycopathy Harpur et all (1989) suggest: **Factor 1: Interpersonal / Affective Items** (glib/superficial charm, grandiose sense of self worth, pathological lying, conning/manipulative, lack of remorse or guilt, shallow affect, callous/lack of empathy, failure to accept responsibility for own actions, **Factor 2: Impulsive, Antisocial Lifestyle Items** (need for stimulation/proneness to boredom, parasitic lifestyle, poor behavioral controls, early behavioral problems, lack of realistic long-term goals, impulsivity, irresponsibility, juvenile delinquency, revocation of conditional release. Other items which do not fit the categories: promiscuous sexual behavior, many short-term marital affairs, criminal versatility (Blairs and Mitchell, 9)

A Cooke and Michie study in 2001 (see Blairs and Mitchell, 10) suggests a three factor categorization which seems to recognize more the role of emotions: **Factor I Arrogant and Deceitful Interpersonal Items** (glibness/superficial charm, grandiose sense of self-worth, pathological lying, conning/manipulative, **Factor II: Deficient Affective Experience** (lack of remorse or guilt, shallow affect, callous/lacks empathy, failure to accept responsibility for own actions, **Factor III: Impulsive and Irresponsible Items** (need for stimulation/proneness to boredom, parasitic lifestyle, lack of realistic, long-term goals, impulsivity, irresponsibility. Other factors not in the categories: poor behavioral controls, promiscuous sexual behavior, early behavioral problems, many short-term marital relationships, juvenile delinquency, revocation of conditional release, criminal versatility.

Adela de Otero and Psycopathy I

Adela de Otero seems to present the following tendencies:
•Glibness/superficial charm (at point for manipulation)
•Conning/manipulative (many instances)
•Callous/lacks empathy (many deadly instances),
•Shallow affect (can not feel sometimes)
•Lack of remorse or guilt (for maid)
•Failure to accept responsibility for own actions (blames fate)
•Parasitic lifestyle (depends on benefactor; this may be a characteristic of many 19th century women, however, she is not married to her benefactor and accepts his generosity, does not evolve separate goals)
•Criminal versatility (involved in conspiracy and many different crimes)

Each of the 20 factors is assigned a value of 0-2 points on the PCL-R (Psycopathy Checklist, Hare, 1991) and APSD (Antisocial Process Screening Device, Frick and Hare, 2001) (see Blair and Mitchel, 7). A score of 30 and above constitutes a diagnosis of psychopath (Blairs and Mitchell, 17). Unfortunately we have no early history of Adela, nor do we have an idea of her as a young adult, so a complete inventory can not be made. It can safely be said, however, that she present some characteristics of psychopathic behavior, particularly in relation to emotional impairment. It is also safe to say the author, Pérez-Reverte, has a deep understanding of such behaviors.

Psychopathy II

In Chapter 8 of their book *The Psychopath: Emotion and the Brain*, James Blair, Derek Mitchell, and Karina Blair present a "neurocognitive account of psychopathy." They propose a dysfunctional

amygdala which leads to impairment of emotional learning, including a lack of guilt and lack of empathy. Impairment of passive avoidance learning (to include reduced amygdala activity) and of recognition of fearful facial expressions are additional characteristics. Emotional dysfunction does not cause, but increases the probability of antisocial behavior (Blairs and Mitchell, 110-111).

What follows is a brief characterization of some of the studies concerning psychopathic individuals from this source (Blairs and Mitchell, 111-140). These individuals react less to expressions of sadness, imagined threat scenes, anticipated threats, and evocative sounds (e.g. baby crying) (Blairs and Mitchell, 116). These individuals react in a reduced fashion to emotional words, (Blairs and Mitchell, 119), may not learn to withhold action when the action should involve punishment to themselves, (Blairs and Mitchell, 120), consequently may not recognize sad or fearful faces in others as aversive conditions, as punishment to themselves as well (victim's stress association), to be avoided, and pain inflicted on psycopatic individuals as punishment may be associated with the punisher, e.g. the parent, rather than with the individual's own action against another, say to another child in the family (Blairs and Mitchell, 126). These individuals show reduced comprehension of situations likely to induce guilt (there is impaired formulation of stimulus-punishment associations) (Blairs and Mitchell, 127-128). They may be able to determine logically what is conventionally wrong, but do not feel what is morally wrong, pain in another (Blairs and Mitchell, 127). Furthermore, these individuals may not be able to reverse their task responses when negative stimuli are introduced (they are impaired in the detection of contingency change) (Blairs and Mitchell, 135).

Adela de Otero and Psychopathy II

Further applications of psychopathic characteristics to Adela de Otero:

•Of the above characteristics the most salient is Adela de Otero's recognition of conventional rules, as opposed to her lack of real moral empathy. Maids, who do not matter in her view, can be killed as long as it is done with little suffering (conventional rule: people should not suffer when they die; lack of morality: no real feeling for the actual life of her maid).

•Adela fights don Jaime with little regard for her own safety (which may include disfigurement in fencing). She does not react to the anticipated threat or punishment.

•Adela can not easily recognize contingencies (that, for instance, Don Jaime is actually not just another self-serving man)

•When she considers her situation, she lays the entire blame on "fate," and takes no responsibility for her actions. She does not feel guilt.

Again, in Adela de Otero Pérez-Reverte has developed a truly fascinating character, especially from the psychological perspective. He seems to understand the complexity of such characters and how such trouble individuals can be dangerous to society.

With regard to teaching the thumbnail sketches should be very useful in identifying psychological problems not only concerning serial killers and assassins, but also with other character that present these tendencies, in mild or extreme forms.

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FLARR History: Original Ideas about FLARR (September 1, 1973)

PROPOSED RED RIVER VALLEY FOREIGN LANGUAGE ORGANIZATION

1)	Name	The name of the organization will be chosen by the entire group, and will reflect the geographical area to be served.
2)	Membership	All interested in the teaching of foreign languages from an area roughly defined as the Red River Valley region of Minnesota and North Dakota. (While others will not be excluded, the focus of activities will necessarily be limited by the distance factor.)
3)	Purpose	To serve the foreign language teachers at <u>all</u> educational levels as a central communication nerve for the dispensing of information, the promotion of educational and social activities and conferences, and the expanding and upgrading of the effectiveness of foreign language programs in the area.
4)	Structure	The structure is designed to implement the purpose. The executive will consist of three officers elected at the time of the annual spring meeting (the fall meeting for the first year, with short identifying sketches to be presented with each nomination): a) President - charged with presiding over general meetings, overall responsibility of the organization and specifically with a liaison function between the parent organization and any local groups which may be formed; b) Vice-President - replaces the President when necessary and is charged with the responsibility for programs (meetings, workshops, speakers, etc.); c) Secretary-Treasurer - in addition to normal tasks of such an office, he will be charged with collecting, editing and distributing items of use to the profession. Each officer will be assisted by a committee representative of the membership and its interests and to be chosen by him. It is anticipated that most of the planning and work will be done by these committees.
5)	Dues	Initially $2.00 per member to cover costs of material and postage. (It is suggested that a registration charge be made for each meeting, reduced for members). Hopefully, external funding will be available for major undertakings.
6)	Meetings	Two annual meetings, one as early as feasible in September, the other the third week in March, plus any additional conferences, workshops, etc., that the group may feel necessary.
7)	Local groups	It seems likely that teachers will wish to involve themselves in smaller groups with more geographical cohesion and more immediate response to local needs and interests. Such groups will be encouraged and assisted by the parent organization.

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File Under:
-Songs in the classroom
-Music and teaching

"Using songs to teach grammar and generate discussion in the classroom,"
Dr. Cecilia Mafla-Bustamante,
Associate Professor of Spanish,
Minnesota State University, Moorhead

Throughout my nearly three decades of teaching language (Spanish and English), I have experienced that students absolutely love the use of songs in the classroom to learn vocabulary, grammar, pronunciation, as well as engage in great discussions. Songs provide good models of pronunciation, authentic language, topics of interest, and impetus for discussion of controversial issues in the classroom. Songs present topics students can identify with, so they enjoy participating in the pre-song activities, listening, singing, and post-song discussion. Because of the repetition of verses and the use of rhyme, the meaning and sounds are retained longer, helping students to remember what they learn in the target language. This paper presents pre and post-song activities, as well as strategies to adapt these activities to different levels of proficiency.

First, I would like to present some of the rationale for using music to teach language:

- Music stimulates multiple intelligences: Left and right brain.
- Music reinforces correct grammar and enriches vocabulary.
- Rhyme, rhythm, and repetition facilitate memorization.
- Lyrics provide great practice of grammatical structures.
- Singers are native speakers of the target text; therefore, they are good models of pronunciation.
- Repetition of songs enhances aural comprehension.
- Music lowers inhibition providing "comprehensible input in an environment conducive to a low affective filter." (Alice Omaggio Hadley 62). Students feel relaxed because they do not realize they are actually learning; they think they are just having fun.
- Music motivates students. It adds "some spice for the language classroom." (The Language Educator, April 2007)
- Music is part of the students' daily life, and it is an essential part of every culture.
- Music familiarizes students with the music and singers of the target culture.

But songs are not only great for teaching a language; they are excellent tools for generating discussion in the classroom, due to the fact that they present values, attitudes, and behaviors of the target culture, and these values and attitudes stimulate reactions in the students.

Here are some suggestions for pre-song activities.

- Provide background information about the singer, country, type of music, instruments, etc., or have the students do it.
- Brainstorm with your students about the topic of the song and words likely to come up.
- Have a pre-song discussion. If, for instance, the topic is love, the teacher can ask questions like: Are all love songs happy? Is love the same for everyone? What love songs do you know? etc.
- Choose the vocabulary you think students may not know and ask them to look the words up as homework. They can translate them, define them, or use them in sentences.
- Prepare the lyrics as a class exercise. The teacher can adapt the assignments according to the students' level of proficiency (In lower levels, emphasize the structure you want the students to learn. Example: If you are teaching tense or aspect, you can put the verb in parenthesis for the students to conjugate. In higher levels, don't give them any cue. Students must guess the word according to the context and grammatical function of the word.)
- Listen to the song and verify that the blanks have been filled in correctly.
- Ask students if they have any questions about vocabulary. It's important that they understand the song before they sing it.
- Have the whole class translate the song orally into English. Involve all the students in this activity.
- Sing the song and have fun!

Some suggestions for post-song activities:

- Class discussion: What do you think about the topic of the song? Why do you think the author wrote this song? What's the tone of the song? Serious? Funny? Ironic? Is this song too idealistic? What words did you learn? (In lower levels, you can ask specific questions on comprehension, vocabulary, and grammar.In advanced levels, you can ask students to summarize the main theme of the song, make changes to the song, or analyze the tone of the song [serious, ironic, and humorous].)

Conclusions

The use of songs in the classroom is a great tool for teaching grammar and providing topics for discussion. Lyrics enrich vocabulary and reinforce correct grammar and pronunciation, while rhyme and rhythm facilitate long-term learning. The informal and friendly environment of singing lowers the affective filter, so students feel relaxed and happy, and if they are happy, they learn!

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File Under:
-Anarchist Movement in Spain

"Soledad Gustavo and the Spanish Cultural Canon," James Wojtaszek, UMM

Alongside her husband Federico Urales (pseudonym of Joan Montseny), Soledad Gustavo (pseudonym of Teresa Mañé) was active and influential in Spain's anarchist movement of the late nineteenth and early twentieth centuries. The couple published numerous articles and were founders and editors of the journals La Revista Blanca and Tierra y Libertad (Land and Liberty). The first of these was published in two different incarnations, first in the early 1900s and again in the 1920s; the second phase is particularly noteworthy in that it was published during the height of the Primo de Rivera dictatorship. As Robert W. Kerns points out in his study Red Years Black Years: A Political History of Spanish Anarchism, as the dictatorship took hold and instituted its program of repression in the name of restoring domestic order against the threats of anarcho-syndicalism and Catalan regionalism, and as many of the nation's activists went into exile, "one outlet in Spain continued to provide an encouraging forum for libertarian opinion. The Revista Blanca had been publishing in the face of enormous odds." When the journal was first published from 1898-1905, it was just after the couple had returned from exile in England for a brief period. The retreated from the business of publishing for some time while raising their only daughter, Federica Montseny, who would later become Minister of Health under the government of the Second Republic, the first woman to ever achieve such a position in Spain. When they resumed publication of the journal in 1923, it was also with the collaboration of their now adult daughter, who had been educated according to the progressive ideologies of both parents. Still, as Kerns reiterates,

> There was no freedom of the press in Primo's Spain, and the publication of each issue was a battle. On numerous occasions, the Civil Guard raided the print shop and broke the plates. More frequently, copies of La Revista Blanca simply disappeared in the mail or were seized, making it necessary to deliver the journal by hand. Some exiles wondered at the time how it could continue to exist at all without government protection, raising questions about its loyalties. In all likelihood the publishers did have some agreement with government officials not to print any specific material on domestic politics, because none ever appeared. La Revista Blanca remained a theoretical publication and did this very well, its loyalties clearly on the anarchist side. A whole generation received a remarkable education in libertarian philosophy (74).

The couple, and later their daughter as well, published essays, politically motivated novels designed to spread anarchist ideals in an accessible format, and translations of important essays and works of fiction into Spanish. Their work continued until the outbreak of the Spanish Civil War, when the family migrated to France and, shortly thereafter, Gustavo died of cancer. While not generally included in the traditional literary canon of peninsular studies, their names are common in socio-historical studies of the period and occasionally in more literary studies such as Lily Litvak's El cuento anarquista (Taurus, 1982).

As is often the case with historical couples, however, Federico Urales is generally featured prominently in discussions of anarchist culture and more specifically in discussions of the family and their political activities, while Soledad Gustavo is generally mentioned in a secondary capacity, when mentioned at all, either as Urales's wife or as the mother of their later famous daughter Federica Montseny. A number of historical accounts of the family's activities have tended to overlook Gustavo's contributions, particularly in the later stages of the publication of La Revista Blanca. In Kern's previously mentioned study, for example, he states that the "force" behind La Revista Blanca "came from

Federico Urales and his daughter Federica Montseny." In his account they "published, edited, and hand-set the type and usually contributed many of the articles, while also finding time to print fifty or so short novels that Federica Montseny wrote, many of them on feminist themes, between 1923 and 1936" (75). It seems that even in Federica Montseny's autobiography Mis primeros cuarenta años (Plaza & Janes, 1987), her mother, while obviously a figure worthy of respect and responsible for her daughter's upbringing and the inculcation of strong political beliefs, does not shine through the narrative the way that her father often does.

All of these details tend to discount the role and the contributions of Soledad Gustavo within the Montseny family. It is true that in the second incarnation of La Revista Blanca she assumed a somewhat secondary role in relation to her husband and daughter, but, as I will outline later, she continued to take an active role in the publication and contribute on a fairly regular basis even at this stage, in the form of book reviews, editorials, historical articles and a number of different features related to the publication's progressive ideals. More importantly, it should be noted that Gustavo played a crucial and more prolific role in the first incarnation of La Revista blanca, often contributing pieces under her name and various other pseudonyms. A recent brief biography of Gustavo written in Catalan by Joaquín Mico y Millán designates her as the primary director of the journal at this stage. Before meeting Federico Urales, she had already been publishing articles in El vendaval (The Gale), a local newspaper in her native town of Vilanova y la Geltrú on the outskirts of Barcelona, and had established herself as an important figure as one of the first female lay teachers in Spain. She would later become a supporter of Francesc Ferrer i Guardia, the well-known educational reformer. Gustavo also had begun writing for the anarchist publication El Productor before meeting and later marrying Urales (it should be pointed out that by some accounts this was a common law marriage, while by others a "civil marriage," but in either case a nontraditional arrangement for the time), and had made the acquaintance of major anarchist figures like Ricardo Mella, Anselmo Lorenzo and Tarrida de Marmol, She had delivered a speech with the title "El amor libre" (free love) at "El certamen socialista," a convention of socialists held in Barcelona in 1889. In other words, Gustavo had begun making a reputation for herself and had become known and respected in political circles before her association with Urales; obviously together they formed a fruitful alliance, but one in which both played an active role.

One of the few cases in which Gustavo's importance as a figure within the progressive reform movements of the early twentieth century can be found in Martha Ackelsberg's study titled Free Women of Spain: Anarchism and the Struggle for the Emancipation of Women. She recounts an anecdote from Soledad Estorach, one of the founders of the group "Mujeres Libres" that was active in Spain in the 1930s through the end of the Civil War, who, in a later interview, remembers that, when she arrived in Barcelona at the age of 15, she "was reading newspapers and magazines, and trying to find 'communists' (her term, certainly not one that Gustavo would use to define herself). She goes on to say:

> The first person I went to see, in fact, was Federica Montseny's mother, Soledad Gustavo, because she was a woman! I didn't know how to get in contact with these people. And I figured that those people who were writing about communism must somehow...live differently. I had been reading La Revista Blanca, and I saw that this woman Soledad Gustavo wrote for them, so I went to the address given in the magazine and asked to see her. I was shown right in. I guess they thought I was a compañera. She received me without any understanding....I can't even remember what I asked her. Probably 'how do I find people,' And she said, 'All you have to do is find an ateneo in your barrio.' And she more or less threw me out" (62).

Granted, this may not be the most flattering or favorable appearance for Gustavo (and frankly I somewhat question the accuracy of the translated interview), it certainly does point to her reputation among the intellectual community of the time and her clear presence as a contributor to the later stages of La Revista Blanca.

At an anarchist convention in Madrid in 1899, Gustavo delivered the keynote address titled "La sociedad futura" ("The Future Society"), in which she spoke against the dangers and corruption inherent in the strong, central state, and advocated radical ideals such women's rights, free love, and the abolishment of the state in favor of the ideal of self-motivated, independent participation in the affairs of government. This subsequently

published speech, as well as a novel titled Las diosas de la vida (The Goddesses of Life) are among the few full-length texts that have been credited to Gustavo. However, she later admitted in a short 1935 article in La Revista Blanca, written in honor of her 75th birthday and while her husband, whom she refers to as her "compañero," had fallen ill, that the novel that was published under her name was in fact written by her husband Urales, who was a rather prolific writer like their daughter, and that the decision to publish it under her name was principally a financial one, the result of a moment of serious economic crisis at which they simply needed to assure the publication of one of the various novels he had completed at the time. Gustavo states that, seeing her husband ill and being reminded of her own mortality, and also bearing in mind that apparently there had often been speculation that she was the person behind other literary works credited to her husband, she feels she needs to set the record straight for both of their sakes. She also takes the opportunity to reaffirm her place as a historian of the anarchist movement, who had no pretensions of a career of writing fiction, and who had no need to "engalanar[se] de plumas ajenas," that is, use someone else's name or talent to achieve recognition, and she reminds her readers that, at the time of the novel's publication, her articles were being published in various venues in Spain and Latin America.

Returning, then, to the question of La Revista Blanca, I would like to outline some of the forms in which Soledad Gustavo contributed to the publication in its second incarnation, ways that suggest a vibrant, active and influential voice within Spain's turn-of-the-century anarchist movement, a source of knowledge, history and authority within the community. For much of the time in which the journal was being published, Gustavo was in charge of features of a historical nature. In many of the earlier issues she headed a section titled "Efemerides del pueblo," a type of almanac outlining various historical figures and events of interest. These were often related to issues relevant to the anarchist cause, marking both supporters of the cause, in celebration, and its opponents, throughout history. This is a type of theme carried through various sections she headed. A later feature titled "Galería de hombres celebres" (which, despite its title does include female as well as male figures) also deals with a spectrum of important figures, often scientists and artists, but in a number of cases also includes names like the anarchist Leon Czolgosz, famous for the assassination of President McKinley, as well as other similar figures famous for acts of violence in the name of the anarchist cause. Another recurring feature titled "Martirologio Moderno" presents a variation on the concept of martyrdom in which the author analyzes cases of political violence and oppression, with an international perspective, against individuals and groups fighting for social justice. In another series of short pieces, she writes in perhaps her most "literary" style, profiles in praise of simple workers, such as miners, brick layers and quarry men. In all of these cases, Gustavo demonstrates a wide-ranging knowledge of history and contemporary society, as well as the perspective of an educator. In general her prose is unpretentious and not what one would call "literary" in the most traditional sense. In the introduction to her 1899 speech "La sociedad futura," Gustavo had graciously thanked her audience for honoring her with the opportunity to address them, but rejected conventions of false modesty or indirect style. "Do not expect," she warned, "lyricism or sophisticated style; the matter is serious, and severe prose will have to substitute for playful poetry" (9). This style marks her writing in general.

Finally, over the course of the 13 years in which the second version of La Revista Blanca was published, Gustavo contributed intermittent commentaries on a range of issues; many of these dealt with women's roles and women's rights. In one piece titled "Hablemos de la mujer" ("Let's Talk About Women"), she insisted that if there were to be more equality for women, they would have to "demonstrate by their deeds that they think, are capable of conceiving ideas, of grasping principles, of achieving goals" (9). She also laments the level of hypocrisy evident within the anarchist movement, which, even though it in theory supports the emancipation of women, does not always put this ideal into practice. A man, she states, may like the idea of the emancipation of women, but he is not so fond of her actually practicing it. This is especially true in reference to sexual emancipation, where she suggests that a man "will desire another's woman, yet lock up his own" (8).

In short, a careful look over the course of the second incarnation of the Revista Blanca, though in some ways dominated by her husband and daughter, still reveal an active presence and consistent contributions on the part of Soledad

Gustavo, and she continues to be a figure worthy of notice and consideration.

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File under:
-Poetry
-Hajdari
-Albanian and Italian

"The Poetry of Gëzim Hajdari: A Sacred Non-Belonging," Viktor Berberi, University of Minnesota, Morris

In discussing the symbolic voyage between two languages—Albanian and Italian—that he and his poems undertake, Gëzim Hajdari writes: "It's not a betrayal, but an enrichment. It is the point of departure for a true dialogue that tears down all national and territorial fences" ("Gëzim Hajdari, poeta migrante tra le terre e le lingue," *El Ghibli*, www.el-ghibli.provincia.bologna.it. All English translations are my own.) That Hajdari, who came to Italy as a refugee in 1992, operates successfully as a poet both in Albanian and in Italian, and that he in effect erases the line between the two activities, is in practice a rejection of the old Italian saw that suggests that any act of translation is an act of treason, not only against the original text, but perhaps also against a whole array of assumptions regarding the categories of original and translation, national literatures, and even against the possibility and necessity of establishing such distinctions. Indeed, Hajdari's statement draws an immediate connection between translation/bilingualism and politics, between literary-linguistic and national borders.

Hajdari's modernism is characterized by relentless work on poetic language as raw material: he often speaks of words as stones, as weapons cast against him, but also as a kind of figurative stone out of which existence is carved. Hajdari, while not reticent to insert his own body into his work, is keenly aware of having to construct his poetic persona with the material of language, in a careful process that involves a constant return to a core lexicon that evolves gradually over time. Indeed, certain, almost obsessive, terms recur in the poems to such an extent as to become keywords in the context of Hajdari's poetics, going beyond the notion of theme to engage more deeply with problems of considerable importance for the vitality and relevance of poetry in contemporary culture. Perhaps most significantly, Hajdari's poetry challenges the way we often approach literature—and especially migration literature—by resisting our desire to locate, particularly with regard to the traditional categories of belonging (whether national, literary, spiritual), the position from which the author is speaking. By blurring the distinction between original and translation, between physical and metaphysical exile, between self and other, between bodies and the shadows they cast, his work presents itself as a compelling analogue for the dispossessed existence of the exile (and not only the exile) in contemporary Western culture. In this sense, Hajdari's poetry engages in an intense meditation on the mutually transformative relationship between literature and life and comes full circle in prompting us to consider the power of literature to struggle with issues we might refer to as biopolitical.

Upon publication of the collection *Corpo presente* (*Present Body/Corpus*, 1999), Hajdari was accused of adopting the position of a stateless individual in order to criticize the Albanian government: "Tu ti comporti da apolide / per piacere agli stranieri" ("You act like a man without a state / in order to please foreigners"; see *Poema dell'esilio. Nuova edizione ampliata*, Santarcangelo di Romagna: Fara, 2007, 43). His accusers no doubt had a

narrow understanding of the term *apolide* and no idea of the profound and positive implications of the position from which Hajdari speaks (and spoke, even before exile). In *Homo sacer: il potere sovrano e la nuda vita* (Torino: Einaudi, 2005), the Italian philosopher Giorgio Agamben elaborates the figure of the *homo sacer*, an element of Roman law defining an individual excluded from the *polis* and abandoned to divine judgment for having committed acts that compromise the peaceful relationship between Rome and the gods. In identifying not *belonging*, but *exclusion* as the originary political relation, Agamben helps us imagine a position from which to subvert the traditional relationship between "bare life" and "sovereign power." Moreover, the sacredness of the *homo sacer*, of a biopolitical nature, mirrors that sacredness posited by Paolo Valesio for the condition of poetry in an age of translation: "The sacredness of poetry is not a national and initiatic sacredness anymore, a sacredness of the sublime and of the exceptional; it is, rather, a sacredness of the daily cultivation of the spirit as a fight against a pugnaciously anti-spiritual context" ("Poetry as Translation: Transpoetry," in *Remapping the Boundaries: A New Perspective in Comparative Studies*, Bologna: CLUEB, 1997, 290).

In the dramatic poem "Maldiluna" (*Maldiluna / Dhimbjehene*, Nardò: Besa, 2005, 136-149), Hajdari embraces a similar figure of sacred exclusion: "I, Gëzim Hajdari / (creation of nighttime's tremulous shadows, / accursed wanderer of sacred dwellings)." As he becomes blasphemer and perjurer before the gods, their ire is conveyed through the voice of the chorus. Over the course of the poem, in dialogue with this chorus, Hajdari's confession becomes a raucous declaration of non-belonging:

> I know what I am doing, my God
> and I ask for no one's grace,
> [...]
> I do not obey Your Disorder,
> let the pyre come
> and these verses as punishment from the Eternal.
> (148)

In much of his work, the condition of statelessness clears the ground for a broad critique of a contemporary cultural and political environment, one shaped above all by the cynicism of the marketplace, where authenticity and community seem naive ideals. Such a critique is often implicit, as in "Maldiluna"; elsewhere, as in the extraordinary *Poema dell'esilio*—part autobiography, part invective, part political history—it approaches the concreteness of historical analysis. However, Hajdari never loses sight of the individual's body as bearer of the burden of culture itself.

Ultimately, through his text, Hajdari becomes that citizen of worlds to which he aspires, as the text accomplishes the transformation of the exile's body into something outside of those categories that he has worked to dissolve. In his most recent collection, at the end of a long sequence of poems that recount the poet's youth, Hajdari concludes with an extraordinary image depicting the productive annihilation of books and the self, as corpus and *corpo* again coincide:

> Voglio che con le pagine dei miei libri
> accendano il fuoco nella casa di campagna
> gli innamorati infreddoliti.
> [...]
> Farsi polvere,
> cenere,
> oblio.
> Sentirsi
> un po' se stessi,
> un po' universo.
> Abitare il silenzio.
>
> I want the pages of my books
> to feed the fires in the cottages
> of cold lovers.
> [...]
> To become dust,
> ashes,
> oblivion.
> To feel
> in part oneself,
> in part universe.
> To inhabit silence.
> (*Peligòrga*, Nardò: Besa, 2007, 107-109)

Perhaps ironically, the kind of community that Hajdari enables has less to do with the notion of the redemptive value of the exile's life, as exemplar, than with his mission as poet, as guarantor of the authenticity of language amid the clamor of contemporary postmodern culture.

. . . . . .

"Moonsickness"
(written for the voice of Amedeo di Sora)

I, Gëzim Hajdari
(creation of nighttime's tremulous shadows,

accursed wanderer of sacred dwellings),
confess before the gods,
before the temples and oblivion.
I confess before the abandoned fields of my homeland
and the fires of Hell:
I am the mask of my mask,
and what I have written are lies,
it was not me
but one unworthy, delirious,
confined in an empty room.
I swear to this and excommunicate my accursed verses
wherever they may be
and ask forgiveness of my patient readers
for having taken them in
with my filth.

May all heaven's lightning
and the demons' wrath fall on you.
May Cerbberus judge your tenebrous soul
among merciless flames.
You have lost our faith
your orphaned shade will wander winter's bogs
like a malevolent spirit,
may you never find peace in the land of men!
Rain will fall, snow and mire from above,
icy winds will blow on your Word,
black rivers will erase your name.
Step by step we will cover your traces with dust and stones,
and to oblivion you will be condemned
by your people!

Oh false seasons with broom flowers and scent of violets
in the bushes in spring
where the joyful sparrow chases the cuckoo,
brier rose,
poppies' petals
fallen in the land of crime,
paths lined with the hissing of snakes.
Oh years lost in the ruins of blackbirds and owls,
dark, dreadful labyrinths where I have wandered
like a melancholy monk
this entire time,
in the name of a Father who never became man.
Oh beautiful days consumed in vain
(in a castrated homeland)
throwing stones against the wind
and writing with the point of a knife on my skin
songs of love and pain.
Oh whirlwinds of enchanting dreams
that continue to murder ungrateful poets
without a war or drop of blood.

I, shadow of my shadow,
condemned to exile for another exile
curse the world
and spit in the face of a hypocrite, cruel God,
I have loved only my terror and not the song
of man.

But you, my sweet old woman,
continue to love me as always,
mention my name as you did every evening
in the small, damp house in the country
and pay no attention to what I write.
My brain is dismayed,
my thoughts poisoned,
and if I hang myself some dawn
it will be for a virgin whore,
for a poet life counts little,
it is death that matters.
I have decided to sell off this life
in exchange for a squalid poem,
but you, grace your favorite son
who loved the trees
tight against each other.
My name will return
and knock on your door each evening at dusk
like a bird seeking shelter from the rain,
like a fragile, regretful lover.

May your accursed word be chastised throughout
the realm of the living
and may your bitter seed be kept from taking root
in the land of Adam,
repent of the horrible sin,
that merciful God might absolve you!

I have always lived among my fellow men
solitary and foreign to them,
fascinated by my madness
and by the birds' tender eyes,
celebrating my dark, clear ashes
under the light of a frightened moon,
witness to atrocious crimes.
Like an assassin on the run,
crossing regions of snow,
loudly claiming my power
in a blind, morbid silence.
Laugh, valley,
and hide my panic,
rise up, hill,
and cover my terror,
take root, dismal season
and destroy my prescient dreams.
With the courtyard's robin
that chases me in the dazzle of ice

I share my torment
in a pallid autumn.
No one believes in my joy,
days for me are closed skies of stone
and nights a paradise of orgies.
The first I met in my childhood
were that hawks of my hill,
they fed on larks in the fields
and I took joy in the victims' tears,
I placed crowns of broom on my head
and passed before the predators' battle
like a conquering king.
Whoever failed to applaud with me was a coward,
this is who I am,
I have adored the smiling faces of tyrants
and hated before loving.
Come forward, my cruel loves
bite into my innocent skin
stone my brown eyes
set fire to my anguish,
until my cries are appeased
and your wicked will is done.
What are you waiting for,
nail me with my Words
until I bleed
thrash my body with my verses,
hang my red heart
on the branches
before I, crow of crows
enter your veins
to drink your impure blood,
and rise up a monster.

Oh, we are hearing unprecedented, blasphemous things
in this night of icy stars,
while the first rooster crows toward the Orient:
you will die far from your dark land,
destroyed by the sorrow of an immense exile,
mortal thorns will grow from your ashes.

I am a stranger in transit,
I regret nothing in your realm of damnation
and claim another destiny.
I know the secrets of a faithless life
as the weapon knows its murderous act,
there is no poison to calm my madness
given to me by the Father
before I became
the son of cannibals
in the promised desert.

Stabbed by the faithful
in a dark night
of communion
and betrayal,
I show the people my bleeding wound:
desire for a deliberate mystery.

Since the day I lost Atlantis
I have wandered aimlessly streets and fields
carrying in my hands my obsession
and moonsickness,
setting fire to
alphabets,
eros,
farewells.
Time's oblivion, save me.

I know what I am doing, my God
and I ask for no one's grace,
I, goat farmer,
dweller of ex-farming co-ops of darkness
and thunder,
who once chased after seasons and shadows,
I do not obey Your Disorder,
let the pyre come
and these verses as punishment from the Eternal.

(Translated by Viktor Berberi)

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File Under:
Teaching (Russia)
•History
•Perceived Value of teaching
•Progress

"The Role of Teachers in Russian Society,"
Darima Budaeva, Concordia College

Napoleon Bonaparte once said "You give me an educated mother and I will give you a powerful nation!" Our mother is our basic yet primary teacher whose moves strongly influence our demeanor right from the very beginning. And since parental attitude plays a vital role in determining our character, teachers similarly play a big role in shaping the character of humans. Now tell me please what associations you have when you hear the word "teacher". According to a Russian psychologist Vladimir Levi profession of a teacher is multi-sided. So being a teacher means to be friend, tutor, informant, instructor, appraiser, critic, trainer, actor, clown, idol, nurse, organizer, observer, trustee, preacher, psychotherapist. So what role in society can be more crucial than that which shapes children's lives and prepares them for adulthood? Given what society expects of them, teachers could be expected to be placed on a pedestal. Unfortunately, quite the contrary has occurred. In many parts of the world, they are underpaid or unpaid for long periods; held in low esteem or attacked for failing to meet undefined 'standards' etc.

Now I would like to speak about the role of a teacher in the Russian society for the last 20 years. I will tell you about positive and negative events which have been taking place in Russian educational system since 1980's.

Russians have always shown a great concern for education. The right to education is stated in the constitution of the Russian Federation. It's ensured by compulsory secondary schools, vocational schools and higher education establishments.

In the Soviet period, education was highly centralized, the Soviet government operated virtually all the schools. Its advantages were total access for all citizens and post-education employment. The government perceived education to be an important tool in the preservation of the Soviet state. It was understood that not only does education provide training of the young for the specialized demands of a technologically modern state but it keeps the country competitive with other nations in a geopolitical and socioeconomic sense. Education plays a dominant part in creating values and beliefs, in creating and maintaining creative talents for the preservation of national interests. In the late 1980's school years, more than 2 million students were enrolled in teacher training programs.

Soviet society generally held the teaching profession in high esteem, continuing the long prerevolutionary tradition, although teachers' salaries were not commensurate in this regard. With starting pay as low as 140 rubles per month (compared with the average worker's salary of 200 rubles), teacher's salaries, especially at the primary and secondary school levels, were on the lower rungs of the pay scale. The salaries and prestige of teachers at universities and specialized secondary schools were higher than those of general secondary-school teachers.

The collapse of the Soviet Union and the transition toward democracy had a profound effect on national education policy. Through the 1990s, educational reform programs have concentrated on eliminating political ideology and moral education from the curriculum so that the learning process is more attuned to the needs of a market-driven economy. More attention has therefore been devoted to the teaching of professional disciplines such as business, management, law, economics, computer technologies and accounting. Additionally, teaching methods have been addressed in an attempt to move away from the Soviet-style pedagogical methodology of rote learning towards a more student-centered methodology designed to promote critical thinking skills. But inadequate state budgetary allocations have, however, frustrated many of these reform efforts. In 1992 a structural and philosophical reform agenda was set forth in the Law on Education. The fundamental principle of that law was the removal of state control from education policy. Therefore, after the collapse of the Soviet Union, expenditures on education took a big blow; institutions found themselves unable to

provide adequate teachers' salaries, students' scholarships, and maintenance for their facilities. Teaching profession has lost talented individuals because of low pay; In the 1992-93 school year, Russian schools had about 29,000 teacher vacancies, and in the following year 25 percent of all teaching positions were unfilled. Although low pay has damaged morale among Russian teachers, they were more disillusioned by the end of the idealistic first post-Soviet years of innovation and freedom of speech and the continued decline of their material environment. In the mid-1990s, rural schools experienced particular difficulty retaining teachers, as qualified young adults sought opportunities in larger communities.

In 1995 the projected budgetary expenditure for education was about 3.6 percent of the total state budget while in 1970 the spending on education made up 7 per cent of the Soviet gross domestic product. The financing system made educational institutions fully dependent on state funds; outside sources of funding did not exist because no tax advantages accrued from investing in education.

To address the issue, many state institutions started to open commercial positions. The number of those positions has been growing steadily since then. State education is free, but by 1992 several state higher-education institutions had begun charging tuition. At that point, almost half of students above the secondary level were paying fees of some sort. The 1992 Law on Education provides explicitly for private educational institutions; in the ensuing years, several organizations for private education have appeared, and a variety of private schools and colleges have opened. By 1992 about 300 non-state schools were being attended by more than 20,000 students.

As public schools debated what to do with their new academic freedom, private schools and preschools became centers of innovation, with programs rediscovering prerevolutionary pedagogics. Private schools emphasize learning English and other critical skills. Student-to-teacher ratios are still very low, and teachers' salaries average about US$170 per month while tuition may be as much as US$3,000 per year.

Hence, you can see that if in Soviet Union a teaching profession was in high esteem though low-paid, in Post-soviet period teachers started to face hard problems when the education sector was decentralized under the 1992 Education Act. The decentralization led our country to confusion and became a burden to educational and governmental administrators regarding how to adapt to this new type of structure. Accordingly the due dose of attention was not given to teachers and their welfare and that was the blunder committed by the government.

But if we want to build a strong nation we have to pay attention to bringing up the new generation and it is a teacher who forms the society-worthy, sensible individuals who are able to contribute to their country's prosperity.

What is the current situation in Russia? Today there is a 99 % of literacy rate but still we face an increase in social stratification, a differentiation among educational institutions, and the emergence of a system of paid education services. Despite constitutional guarantees of tuition-free higher education, strains on the federal budget over the last 15 years have ensured that full public support for higher education has become impossible at both public and private institutions. Indeed, many public institutions are now dependent on tuition revenues as the second major source of income after state allocations. All these developments are making education less accessible to low-income citizens. Many teachers are not well-paid.

Nevertheless there are more steps in the right direction. The federal government has recently adopted programs that provide for a set of measures to modernize educational institutions and improve the quality and efficiency of education.

The program provides for a transition to a 12-year program of education, the introduction of a unified state examination and the inclusion of more technical subjects in the basic high school curriculum. The government also tends to shift the responsibility for financing teachers' salaries from the municipal level to the regional level, while local budgets will still be responsible for maintaining the infrastructure of educational institutions. The 2002 consolidated budget saw a 60 percent increase in the allocation for education compared with the previous year. The national project called "education" is successfully carried out in Russia. It provides the best teachers and schools with monetary grants and also grants for talented pupil and access of all remote schools to the Internet.

Education plays a crucial role in determining social status in Russia. People who leave school may rise no higher than skilled labor or low-level white-collar work. A college or university education is necessary for most professional and bureaucratic positions and appears to be highly desirable for a position of political power.

Current reform efforts are outlined in a government-approved document entitled "Concept of the Modernization of the Russian Education for the Period until 2010." This document provides the framework for all innovations, experiments and education reforms. One of the most important goals has been to develop state standards for basic and secondary education, including federal guidelines on minimum curriculum requirements. Priority has been placed on developing the teaching of foreign languages, economics, and information and communication technologies.

Recent pronouncements from Prime Minister Vladimir Putin have called for a renewed effort to tackle additional problems that have plagued the education system for more than a decade: low salaries, poor and outdated facilities and teaching materials, and inadequate regulatory mechanisms. The Ministry of Education and Science announced that budgetary allocations for education would be increased from 3.5 to 5 percent of GDP suggesting that the desired reforms might have better prospects than in the past.

At last we realized that teaching is the essential profession, the one that makes all other professions possible. This profession requires great responsibility and hard work. I'm a teacher too. I have small expertise in teaching, fortunately I didn't realize all those educational reforms, but I have an idea what it means to be a teacher. My grandmother, my uncle, my aunt are all teachers. They witnessed all difficulties caused by the collapse of the Soviet Union and accordingly changes in educational system but they didn't give in, they survived and what's more they implanted me the love of teaching. They influenced my choice of being a teacher and today I say thanks to all of them, because I love my job, I love working with students and I consider it to be the purport of my life. Like all teachers, I tend to perfect my knowledge as I want to give my students good knowledge; I want to share some life skills with my students for them to survive in tomorrow's world; I want to be a worthy role model for them. To achieve all these goals I have to work hard, to study much and I know that I know nothing. And this is the mindset of most teachers and it gives us an impulse to develop further.

Teaching is a life long duty; once one enters into the service, his duty is to fight any ignorance, any backwardness and poverty throughout his life; his duty is to bring about anything coming under the term goodness. It is often said police service is 24 hour service, but that of a teachers' is life long. It demands to be good and fit morally, psychologically and mentally.

Being here in the United States is a good chance for me to enrich my knowledge, to exchange my experience with american colleagues, to apprehend american educational system, culture, values and spread this knowledge on my homeland. At the same time I try to enrich American students' knowledge about Russia, its traditions, customs, language. Mutual popularizing of cultures, languages, national traits is important, because in the world where globalization has become a buzzword, understanding cultures is the key issue. Through all these actions we, teachers, hope to contribute somehow to our Motherland and revive love for our profession.

So the value systems of the Russian society have to be guided by the principle of human goodness and the maxim should be that, man does not live by bread alone, and for getting good milk, the cow has to be fed well. Without giving any concern to teachers, expecting any good thing is a blundering step. The right perception of the role of teachers should be redeemed in a very serious proportion. The Guru status should be again revived and restored to teachers. More than ever before in our history, education will make the difference between those who will prosper in the new economy and those who will be left behind. It is time we give teachers the education and support that they need to teach our children to the high standards that the challenges of the 21st century demand. May be then like Napoleon said we will be able give our country a powerful nation and our land will head for progress in the right direction. And let me leave you with the following saying: "A man without a guidance is nothing more that an animal".

FLARR PAGES #66

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File Under:
- Russian Values
- Russian/ American values contrasted

"Russian Values in a Global world,"
Darima Budaeva, Concordia College

Beauty and charm of any nation is in its uniqueness: unusual geographic situation, specific ethnical composition, original culture and values. Russia is a country which combines in itself all these features. It is a boundless land, the largest on our planet with marvelous, vast forests and plains, rivers and lakes. So much of Russia is all white, covered with snow for several months every year. Russia has special shades of its culture and spirit as it is situated both in Europe and Asia. It is here the crossroad of influences coming from the West and from the East. Here Christianity, Islam and Buddhism coexist. In the Russian way of thinking there are features of the Western rationalism and the Eastern mystery, of divine illumination and Cartesian logic. Lands and people, thought and image after they all have united, created such an example of civilization. For these reasons foreigners have always had their heart set on discovering the mysteries of the enigmatic Russian spirit. But in the 21st century, in the era of globalization and nuclear weapons, Russian culture and values are being challenged and accordingly people's perception of Russia is being changed. So, why are there people who are attracted to this magnificent country, its culture and values, while others are turned away from it? That is the question to which we should seek an answer. Based on the proverb "many people, many minds", I daresay that you all have your own perception of this country. Now I'll try to reveal basic Russian values and I hope to spark interest and appreciation for these values. But before speaking about our values, I'd like to break some stereotypes that people have about Russia.

1) Putin is a former KGB agent who is suppressing opposition and accumulating power; Russians live under Putin's tyranny. It is true that Putin was once a KGB officer. The KGB, however, no longer exists; it disintegrated in 1991 with the fall of the Soviet Union. One thing KGB became known for was hiring bright, capable young people. If Putin was preoccupied with power, he would be seeking a third term as a President, but he has made it clear that he has no such desire. Putin was reelected for the second term with 75 % of the vote in 2004. It shows that those 75% of citizens approve Putin's leadership, and many would like to see him stay on for a third term as Putin's administration brought stability to the country.

2) Russian media isn't free
Far from simply affirming the government's actions, many Russian media outlets are openly critical of the Kremlin—and some refuse to acknowledge any positive changes achieved in the last few years. There are approximately 1,100 TV channels, 670 radio stations and 50,000 newspapers in Russia. Independent Internet media is also popular. In Russia, Western TV news channels such as CNN, FOX, BBC, Euronews, and others are widely available and freely broadcast.

3) Russia is mono-ethnic country. Russia is home to more than 100 ethnic groups and indigenous people.

4) Russia is a cold-bearing country. Many people believe that temperature in Russia never rise above 20F. That's wrong. Russia also enjoys warm weather, especially southern parts. Siberia is considered to be the coldest region, but winters there last for about 4 months and the average summer temperature is about 80F. So if you are considering a visit to Russia in summer, please don't forget to take your swimsuit with you.

5) Russians are drunkards. Yes, Russians love vodka, but we are not drunkards and not all Russians actually like vodka. These days many of my compatriots are shifting towards beer. By the way, if you drink with us, you'll have to drink as much as we do, or we will be offended (kidding).

All of these stereotypes lead to unfair judgments about Russia. They also lead to the wrong perception of Russian values which are the fundamental moral and ethical norms that define our position in life, our attitude toward the past, the

present, and the future of our country, and responsibility for our fate and for the preservation of our national heritage. So, these are traditional Russian values: love for motherland, selflessness, family, respect for parents and old people, education, compassion, conservatism and stability, friendship, generosity, democracy, territorial integrity, collectivism=community spirit, hospitality, perseverance, conscientious labor, spirituality.

You may wonder why the Russians are guided by these very values. Now I'll try to explain to you why they are so important for us and see the roots of it.

1) Love for motherland. Russians love their country. They can criticize it severely, but if you try to do the same they will defend it furiously. They accept that their lives are difficult and pride themselves on being able to flourish in conditions that others could not. They take great pride in their cultural heritage and expect the rest of the world to admire it.

2) Territorial integrity is of vital importance for our country, and is an all-Russian, all-national value. The gathering of Russian lands, the successful living together of many nations, their joint development, the overcoming of difficulties, misfortunes, deprivations, and the repulsing of aggression are goals for which many generations of our countrymen have devoted their lives.

3) Democracy, a very important national value of our society. Russians believe that choosing democracy implies much more than adopting a political system that allows greater personal freedom and guarantees greater government accountability; it also involves opening up their culture to different ideas and their economy to market forces and foreign competition.

4) Russia is a family-oriented culture. We treasure our family relationship from the youngest to the oldest. This unit of our society serves not only to continue the race and organize property relations, but also embodies moral obligations and the spiritual connection between generations, and is a powerful force of social development. The old are very important people in the lives of their children and grandchildren.

5) Russians are more likely to be cautious and conservative defenders of the status quo. Their harsh history has caused Russians to value stability, security, social order, and predictability, avoiding risk. The tried and tested is preferred over the new and unknown.

6) We enjoy surprising our friends and guests with generous gifts and regales. Even if the hosts are having hard times, they will do their best to treat their guests well. Naturally, the same generosity is expected from you - and it should be sincere. Pettiness and greediness are considered real sins here. Counting expenses on friendly meetings or checking the bill in a restaurant will seem petty. It is natural that everyone contributes to the common good as much as one can. Not long ago it was ok to lend money to a friend in need and forget about it. Nowadays, the commercialization of this country makes the Russians more tough-minded and shrewd. But that is not natural for us. It is in our blood to share what we have and rely on somebody's help. There is a good Russian saying that reflects this idea: 'Give, spend and God will send'. Moreover the white color on the Russian flag stands for generosity.

7) Hospitality is a great Russian virtue. When you experience Russian hospitality, you might feel a bit uncomfortable at first as you may find yourself listening to a recital of Pushkin's poetry, you might be tasting the best home-made Russian borsh, you might be dragged to an art museum, you may find yourself crammed into a car being driven to the family's dacha (summer house) without being fully aware of what's going on. What most people find is that this type of enthusiastic welcome opens the door to a lifelong appreciation for Russian culture.

8) Friendship. "It's better to have a hundred friends than a hundred roubles"- In Russia it works one hundred-per-cent. Personal relations play here a more important role than one's social status or bank account. The dark side of it is that a person's success often depends on profitable connections rather than on one's talents and professionalism. However, this misuse of the unwritten law on mutual aid is weakening nowadays, together with the feeling of fellowship. Yet, it is still habitual among students and co-workers to help each other rather than compete.

9) Compassion. Our actions are predetermined by the principle "Do to others what you would have them do to you". It was compassion that helped us to survive wars, revolutions, repression, slavery, poverty, economic and political crises. The ability to put ourselves in someone else's shoes and to see the world through the eyes of those who are different from us is in the heart of every Russian man.

10) Collectivism=community spirit supplements this value, and also counteracts the individualism which is appreciated by western civilization. In order to achieve good results one should work in close cooperation with others. It takes its roots from the Soviet times when there was a well developed system of community

work and accordingly responsiveness, a capacity for compassion, and a readiness to help one another are some of the distinctive features of the Russian character. In the same way perseverance has always played an important role in difficult history of our country. And in our time it retains its significance, comprising the basis of Russians' hope for a better future and their faith in overcoming the unparalleled difficulties and deprivations associated with the transformation our nation is now experiencing. It is closely connected with selflessness.

11) Selflessness stands for sacrificing one's own interests for a collective cause, such as the community or state. Proponents of selflessness always stress the role that this value has played in Russian history. It implies, among other things, obedience to the authorities and the ability to endure prolonged discomfort, which makes it possible for the government to ignore or usurp the rights of the individual.

12) Russians have always had incentives for conscientious labor, but these have been not so much material as moral. Emphasis on spiritual principle has been one of the most frequently cited values of Russian culture. As a rule, people understand this to be the prevalence of non-material assets over material concerns and there is a good Russian proverb «не хлебом единым» which means "man does not live by bread alone." But it would be very hypocritical to say that Russian people aim only at achieving some spiritual values that they work for pleasure, not for money. Materialism is not bad at all, it is a normal human instinct to get not only moral but financial satisfaction from job. Now, when we obey rules of the market economy, we value the ability to earn more than in the Soviet period because we realize how difficult it is to find a good job. Capitalism make us more pragmatic.

12) Russians have always shown a great concern for education. The right to education is stated in the constitution of the Russian Federation. Having a university or college degree is common. But since Perestroika, educational system is slowly deteriorating as well as the medical aid system, which used to be among the world's best, but efforts are being done by the government to improve the situation. The problem with Russian education is that it was always rather theoretical and unrelated to practice. Therefore, it's common for a person having an engineering degree to work in sales, or one with a chemistry background to find himself in marketing.

13) All of these enumerated values are alive in the people. They are alive despite attempts to discredit or level them, and despite official disregard or silence about them. And they are all synthesized in the value of spirituality. It is precisely spirituality that has been, is, and, I am sure, will always be a pivotal element of the system of national values of Russia.

Now I'd like to stress a little bit on the values Americans live by and compare them with Russian values for better understanding. According to Dr. Kohls, a professor of San-Francisco State University, the core American values are considered to be individualism, time and its control, change, competition, future orientation, informality, practicality, self-help concept.

1) Individualism. For the 70 years Russians were taught to value opposite thing-collectivism. Collectivism, as I've already mentioned, is a part of Russian mentality. That's why many Russians condemn individualistic and materialistic priorities, but they often forget that their point of view was formed by another culture. Dr. Kohls states that in the USA when teenagers leave home for college, they become really independent. Almost all students combine studies with work and from that time on they don't depend on anybody and they think they are completely and marvelously unique and wonderful. To understand the Russian thinking about this, one should be aware of what has been happening in Russian families. Children are taken care of for a much longer time by their parents than in the US. Though nowadays young people make money on their own, but some 10 years ago it was hard for the majority of them to do so, and very often parents took care not only of their own kids, but also of their grandchildren, who, in many cases lived with them. This behavior was taken granted as the economic situation didn't allow young parents to provide enough for their family to live independently from their parents. The value of individualism has many components and it is the root of such features of American character as self-help concept, action-work orientation, practicality etc.

2) Competition. It is not well encouraged by Russians as they believe that competition develops such feelings as envy. It can also be a threat to human compassion, a tool for dominance over others, but at the same time Russians assume that it helps to generate an impetus towards accomplishment.

3) Informality. Dr. Kohls states that informality exists in America and Americans like it: wearing casually, calling people by their first names. Unlike Americans Russians enjoy the formality that exists in their life. For me actually it was

really difficult here to call elder people by their first name. As for clothing in Russia, I'd say that Russian women are quite fashionable.

4) Future orientation. Dr. Kohls thinks that Americans value the future hoping that it'll bring improvements and he states that they devalue the past and the present is a preparatory to a late rand greater event. As For Russians, the depth of their romantic spirit and character expresses itself in an emphasis on feeling, sentiment, nostalgia for the past.

5) Time and its control. Time is of utmost importance for Americans and it has enabled them to be extremely productive. If you ask me about plans for this summer, I will say "I'm not sure" or "I don't know". This is a typical response of a Russian. With so many changes and unpredictable situations happening within the country and in the lives of individuals, it is hardly possible for a Russian to believe that you can plan a vacation long ahead or trust that any future expectation will actually come to realization. Russians are more concerned with interpersonal relations rather than time. My friend from Russia, an exchange student, told me that once she was going to meet some friends to go out. She got busy doing some stuff and arrived late. Instead of being happy to see her, her American friends were mad at her, because they had been waiting for her. And my friend was surprised because in Russia we can wait hours for our friend and instead of blaming him we find reasons and good excuses for his being late. It may seem irrational, but that is the way we live.

6) Change. In the USA change is strongly linked to development, improvement, progress. For Russians, however, change is fraught with uncertainty, moreover danger. Change will hardly ever become the value Russians live by because the majority of changes which took place in the Former Soviet Union and later in Russia at first seemed to be good and positive, but then, with the time passing they occurred to be negative, f.ex. perestroika, the disintegration of the USSR etc. Therefore, for Russians, change is linked to the increase in prices, dismissals, new taxes or something of that kind. These contrasts in our value systems make us realize somehow that establishing long-term cooperation between our countries is not a simple goal. Nowadays many Russian values are criticized. And those who criticize usually refer to the war in Chechnya, corruption, nuclear weapons, conservatism which are not appropriate in the era of globalization. It is true that such factors as the war in Chechnya and corruption threatens our values, but we do our best to put up these problems by the roots. As for war in Chechnya, which was aimed at restoring constitutional rule in this region, took the lives of many people and we learned a bitter lesson from it. And now the situation is stabilized though foreign media refuse to acknowledge any improvements in Chechnya. As for corruption, when Putin was running for a presidency in 2000, one of his main goals was fight against corruption and he really succeeded and now president Medvedev maintains this goal.

Nuclear weapons are of special interest as they are one of the dominant issues of our time despite the ending of the cold war. There are currently 9 states that possess these weapons. Nowadays we need an effective approach for dealing with proliferation threats. The first step is being done by Russian and American presidents who agreed to cooperate to further reduce both nations' nuclear weapons stockpiles and to strengthen the Nuclear Nonproliferation Treaty.

The world is changing and it touches every aspect of our life. The nations begin to live in a new space. They are losing their old conception of form and borders, the word 'nation' is changing its meaning and accordingly culture and values are undergoing changes. We face this moment when we have to choose whether to be honest to our principles and thus preserve our culture and values or to become a part of one global culture. But I'm sure whatever happens to the world, one value that will stay with Russians forever is compassion because a good heart is better than all the heads in the world.

FLARR PAGES, #67

The Journal of the Foreign Language Association of the Red River
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File Under
•Linguistics
•Fact (Concept)

"The Understanding of The Concept FACT in Modern English (The research is based on the English–language textbooks)," Roza Rokhvadze, Concordia College

Linguistics in a narrow sense is always interested in language. The language can be observed from different levels: level of text, sentence and word. These levels in their tern are considered from the viewpoint of pragmatics, semantics, cognitive meaning, syntax, grammar, etc. The word, according to Ferdinand de Saussure, is the smallest speech unit. It seems to be nothing confusing with words, as their meanings are given in dictionaries and their syntactical functions are defined even by Aristotle. But we know that language has its dynamic process – it changes in all aspects. With the technical progress and cutting-edge society the language becomes different either in form or in meaning.

The object of observation is the concept FACT in Modern English from the viewpoint of cognitive linguistics. We think of cognitive linguistics as an efficient device to investigate usage and meaning of the concept FACT in modern linguistics.

The subject of the presented is semantic functions of the concept FACT in Modern English. Our investigation is based upon English texts, etymological dictionaries, dictionaries of synonyms and antonyms.

According to our investigation the English speakers use the word Fact often and there are no special contexts or definite meaning. It is possible to see below the verity of this word: fact, factful, facticities, facticity, faction, factional, factionalism, factionalisms, factionally, factions, factious, factiously, factiousness, factiousnesses, factitious, factitiously, factitiousness, factitiousnesses, factitive, factitively, factoid, factoids, factor, factorable, factorage, factorages, factored, factorial, factorials, factories, factoring, factorization, factorizations, factorize, factorized, factorizes, factorizing, factors, factorship, factorships, factory, factorylike, factotum, factotums, facts, factual, factualism, factualisms, factualist, factualists, factualities, factuality, artefact, artifact, nonfact, ventifact (Google online Dictionary).

The realization of meaning lays in what language units the individual uses speaking about facts. Our attention is drawn by the combinability of the word Fact with predicates. The next table contains a few cases of complexes with the observing concept.

Contexts with the word *fact*	**Combinability of the word *fact***	**The feature of the *fact* according to its combinability.**
1	2	3
1. She never realized the fact that she was dropped from home (Dawson 1998 : 76).	Realize the facts	Something that is difficult to understand or face.
2. First of all we are to establish the facts of this case (Grisham 1997 : 109).	to establish the facts	Something that needs revealing.
3. The book is full of interesting facts about the world (Carole 2002 : 3).	full of facts	Plurality.
4. Get your facts right before making wild accusations (Grisham 2000 : 95).	Get facts right	The basis of some decision.
5. I know that for a fact (Grisham 2000 : 82).	for a fact	A strong argument while proving something.
6. Lets just stick to the facts and not jump to any conclusions (Grisham 1997 : 209).	stick to facts	To be objective.
7. Owning to the fact that the school is overfunded its exam record is poor (Grisham 2000 : 301).	Owning to facts	The cause of some action.
8. Much of the novel is based on fact	is based on facts	Not a fiction, reliable.

(Grisham 1997 : 49).		
9. They told me it would be cheap but in fact it cost me nearly $500 (Dawson 1998 : 224).	but in fact	Strong contradiction to make another statement or show another reality.
10. The fact remains that the number of homeless people is rising daily (American Perspectives 1996 : 348).	The fact remains	The stability, ever living, not changing.
11. You can't mistake the fact that you accidentally ate it, along with the chewing gum (Dawson 1998 : 284).	Mistake the fact	Unbelievable, but it is true.
12. The jury looked at the facts before rendering a guilty verdict (Grisham 2000 : 193).	look at the facts	Reliable source of knowledge.

The majority of concept features are revealed from its narrow combinability with predicates as its shown in the table above. According to Russian linguist N.D. Arutiunova "The key for understanding a word lays in its predicates" (N.D. Arutiunova 1988 : 97). Nowadays we can say that only contextual usage of the word gives the basis for defining word's meaning.

The given contexts in the table above show different comprehensions of the concept FACT in Modern English. It help us to wide the imagination about its informative volume. The concept under the observation is abstract, but in fact in different contexts it becomes a subject of the action (as in 10. *The fact remains* that the number of homeless people is rising daily (American Perspectives 1996 : 348)) or it visible and gats body (as in 12. *The jury looked at the facts before rendering a guilty verdict* (Grisham 2000 : 193)). These new features of FACT can be explained by the importance and frequency it has in Modern English Language.

Apart from features revealed by its combinability with predicates the word Fact has new image in contexts below. We find it efficient to draw out the meanings it realizes in various contexts.

1. Basis

I don't know whether the rumor *was based on fact* or not (CCELD 1992 : 506).

I disagree with *the facts on which your argument is based* (OALED 1992 : 318).

The film *is based on fact* (OWDLE 2003: 241).

In theory, the police are controlled by the requirement that their suspicions about the future be reasonable, i.e. *based on objective facts* (BNC).

Moreover, *on the basis of the facts* and likely consequences as we know them, we have an obligation to make appropriate representations to our legislators (BNC).

Either way, the executive and family will have gained more *facts on which to base their decision* (BNC).

Had a vital interest in knowing all *the underlying facts* and the various possible solutions (Quinn 1997 : 187).

These contexts reveal the FACT as a basis, because the individual uses facts as a foreground for making future decisions, actions and solutions.

2. Cause

Fact means one of *the conditions* attending an event and having some bearing on it (RNT 1995 : 401).

There was not a great deal of warmth **owing to the fact** that Smithy had left the door open (CCELD 1992 : 506).

The construction *owing to the fact* in this example points on the cause or condition of some state: it was not warm in the room , because the door was left open.

There is no doubt in my mind that much of her charm issued from the fact she was keenly conscious of her parents' native land and culture (Bode 1990 : 96).

The expression *issued from the fact* shows the state of reality, which is conditioned by some fact, that means it is understood as a cause or condition that contributes to some action or state of reality.

The present public prosperity of the ex-suffragettes is chiefly *due to the fact* that the old-time male politicians, being naturally very stupid, mistake them for spokesmen for the whole body of women, and so show them politeness (Bode 1990 : 61).

But surely it is the duty of an influential paper like yours *to point out to your readers the facts* that marriage and scoring babies are the cause of more nervous breakdowns, violence and jumping off tall buildings under the impression that you can fly than any other form of domestic arrangement (BNC).

That the reason he didn't sleep *was because of the fact* that he was just sitting around all day (BNC).

Hopefully the business coming in of this month *because of the fact that* the volume of business bound to be higher(BNC).

The fact was, Sinclair had history on his side (Bode 1990 : 13).

3. Explanation

Nansen total immersion hydrometer, an instrument of variable weight and constant volume.

The fact that the instrument is completely immersed during use explains the term "constant volume." Its principle was first put forth by Giuseppe Pisati in 1890 and adopted by Fridth of Nansen in 1900 (WOD).

The FACT is used here as an explanation or excuse for some situation.

4. Contradiction

But the fact is that for most of the time Martin Luther King was at his prime, he was not a hero of white America, ha was anything but that (Pergl 1989 : 43).

The expression *But the fact* is very widespread in English as in Spoken so in written either. The English speakers use this construction to make their statement objective, lacking their viewpoint and showing their world of facts.

I would love a car, but the fact is that I just can not afford one (OWDLE 2003: 241).

I thought that the lecture would be boring but in actual fact it was rather interesting (OWDLE 2003: 241).

5. Subject of the action

The fact that I am older than you *makes* no difference at all (OWDLE 2003: 241).

6. Proof

The fact that he was an outsider *proved* to be a distinct benefit, for it deepened his insight at the sane that it augmented his interest (Bode 1990 : 63).

There are more than 300 examples of contexts revealing the Fact's meaning as an proof.

7. Support

He *supported* his argument *with facts* (MSD 1983 : 343).

8. Tragedy

The things do not live. They go quickly back to the hand of their maker that has for a moment trembled. The fact that the poor little things could not live *was one of the tragedies of life to father* (Bode 1990 : 22).

10. Report

When the facts had been gathered, the Social or Economic Committee, as the case might be, *prepared a report* which was then submitted to a full meeting of the Association (BNC).

Actually *the facts are used for reports and presentation of precise information*, and its not new but none of dictionaries give this meaning of fact.

11. Reason

In theory, the police are controlled by the requirement that their suspicions about the future be reasonable, i.e. based on objective facts (BNC).

The approach also works well when alternatives can be considered and rejected through reasoning and facts (BNC).

The chief value of money lies in the fact that one lives in a world in which it is overestimated (H L Mencken).

12. Ability

I know of no more encouraging fact than the unquestionable ability of man to elevate his life by conscious endeavor (John Dewey).

13. History

The whole history of the world is summed up in the fact that, when nations are strong, they are not always just, and when they wish to be just, they are no longer strong (Winston Churchill).

16. To emphasize an idea

In fact, he allows Babbitt himself to see this after a while, but by the end of the novel the protagonist is back where he was (Bode 1990 : 43).

One of its parts specifies, in fact, that no employer would be required to hire on the basis of race in order to correct some some racial imbalance – i.e., an insufficient number of blacks – in the work force (Pergl 1989 : 33).

In fact, Wineberry, a Democrat, sometimes sounds like a Republican (Pergl 1989 : 64).

I know of nothing, in fact, that properly belongs to it (Bode 1990 : 60).

In fact, human dignity has become the central point of reference when defining the rights and freedoms of the individual (Quinn 1997 : 6).

In fact, the charismatic television pastor is one phenomenon of the late twentieth century (Bode 1990 : 78).

In fact, he took the title for his book about his boyhood from Sinclair, naming it wryly Laughing in the Jungle (Bode 1990 : 93).

In fact, he had far better credentials than those actually admitted in the special process (Pergl 1989 : 34).

I don't believe any people who subsist disproportionately on even increased welfare benefits are, in fact, equals or will ever be regarded as equals or on the road of anywhere (Pergl 1989 : 42).

In fact there is evidence that the victories over the traditional middle-class beliefs are not as total as they seem (Bode 1990 : 3).

Small chickens, just setting out on the journey of life, look so bright and alert and they are in fact so dreadfully stupid (Bode 1990 : 21).

In foreign policy Wilson's moralism worked even better. After the first World War began in 1914, he tried conscientiously to keep the United States out of it, in fact, his campaign for reelection had as its primer slogan «He kept us out of war» (Bode 1990 : 48).

This is in fact, what happened (CCELD 1992 : 506).

We were asked to have a look at this seed and we did in fact do that (CCELD 1992 : 506).

Is this in fact going to affect relationships between Britain and Europe (CCELD 1992 : 506).

As can be concluded from all abstracts above the presence of the construction *in fact* makes them be true and authentic. So authenticity can be considered one of the semantic features of the concept FACT.

17. Surprising

Although the true believers had no objections on prosperity – in fact, many wanted a bigger share – they continued to rely on the austere preachments of the Bible in both private and public matters (Bode 1990 : 70).

FLARR History: Visualizing FLARR, an address by Prof. Esther H. Leser, UND, Reported in the May 3, 1974 FLARR Newsletter

"I, Ladies and Gentlemen, I have a vision, or rather I would say that I have a dream! I see an association working in very close cooperation with its members from all categories of the profession. It is an association of language teachers on all levels. They work first on the definition of what is our profession, then on the definition of the standard of each segment of the language and literature training programs. They agree on the way how to achieve this. Finally a committee approaches, as a negotiating power the administration, the school board, the board of higher education and, if necessary, the legislation. This association is the representative of a professional standpoint articulated by teachers on all levels. This committee will not be stopped in the door of the administrator if it speaks, for example, about the relevance of an advanced class with low enrollment or any other similar problem. The members of this committee will be listened to because they will not be alone...Their voice will also reach the fathers, the mothers, the students, the citizens. They will be able to represent through the media and the press the principles, the goals formulated by teachers. ---- The responsibility of the college to the society is enormous, its obligations are overpowering. Its success and its failures will decide on the future of language teaching. If the high school and university share this task with the college, then there is a good hope to succeed. ---- We have an association here, many of us work hard to keep it from falling apart, but I have not yet discovered in any of the newsletters that we really have discovered our goal. We have not yet defined what exactly the task of the organization will be. I therefore suggest that this association becomes the executive body which would be able to unite all the interests of the different levels, and to articulate the goals. Let this organization become our powerful voice to approach those who today do not show much interest to hear our point of view on professional issues. In other words let us develop this association into a power which can speak for the standard of our profession."

FLARR PAGES, #68

The Journal of the Foreign Language Association of the Red River
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File under:
- Composition
- Foreign travel and study

To inspire students to write in a foreign language, the most interesting of topics must be chosen!

Autobiography and Travel: Motivation for Writing in World Languages Classes

My idea for motivating compositional skill is to have students write about questions that they will surely be asked when they travel, especially, in my classes, when they travel to Latin America and Spain. Students are most commonly asked about their families; about studies and future plans; about jobs, which are usually Summer jobs; and shortly thereafter about their views on love, courtship, and marriage. I have students write composition about these topics, drafts to be revised three times,and then students arrange the statements on one page, front and back, with illustrations. I then laminate the page for them and they have a tool, a durable tool, to take with them on their travels.

Students who develope these compositions are at the Intermediate level, and many will decide to continue in Spanish. The compositions also provide, then, an opportunity for the instructor to become better acquainted with the students, so that, for instance, the instructor might be able to suggest how study in Spanish could help students in their future jobs and professions. The compositions can also suggest future areas of vocabulary study which can be of use.

Since many of these students are first year students at the college, the topics of the compositions provide an opportunity for them to think through their talents, experiences, studies and future career plans formally, on paper. This is particularly valuable for undecided students. There is also the opportunity to review what they find important about family life, about future relationships, particularly in love, courtship and marriage. Actually students are vitally interested in these issues and they enjoy writing about them.

In the composition on family, language wise, there is much description and vocabulary having to with family relationships and characteristics of family members, including pets. Sometimes students relate their traditional family stories in the past tense, e.g. how mom and dad met. Often experiences in family lead to preferences in Summer jobs and also to life-long interests.

As you can see in the chart, in the column labeled Summer Jobs and Vacations, students took advantage of many opportunities to help others in teaching or caring for the young. Some students were very creative: one, for instance, developed a jewelry designing business. Some criticized their employers for bad decisions, some praised their bosses for their managerial talent. Others had adventures with averting theft and putting out fires. Both work experiences and Summer vacation events are good opportunities for telling tales in the past, using the preterite-imperfect distinctions in Spanish.

In the section entitled Studies and Future, some students express their decisions for certain career paths. At UMM many young people want to enter helping professions, particularly teaching. Yes, they believe that this path will lead to happiness and they are not as impressed with the "race for riches" which, according to some, undergirds American competitiveness. Many are trying to marshal special talents into a career, exploring music, photography, crafts, and the yen for travel.

Regarding love, courtship and marriage, young women seem to know almost exactly what they want and young men, in general, have not concerned themselves too much about the topics, although some are quite thoughtful. Many are wary of rushing into something and they insist on a developing relationship, with time together, over a period of years. Many state that they have high expectations regarding relationships, but some recognize the dangers of expecting too much.

This project provides a stimulating and useful way to work on compositional skills; it encourages students to think; it establishes

the possibility of a rapport between the student and the instructor. The technique could be used as well in advanced classes, and, with modification to short dialogue form, instead of discursive statements, it could have limited use in beginning courses.

If you have any questions, e-mail me at turnertc@morris.umn.edu. Thomas C. Turner, UMM

This project provides a stimulating and useful way to work on compositional skills; it encourages students to think; it establishes the possibility of a rapport between the student and the instructor.

Mxxxx's Expectations for Courtship, Love and Marriage:

I have high expectations when it comes to courtship. First there is the man: he has to be handsome, tall, very much a gentleman. He needs black hair, dark eyes, and an excellent physique. He also needs to be nice, thoughtful, and humorous. Secondly there are my needs: he has to take me to the best restaurants and concerts and to the films that I want to see. Also he is to give me gifts and chocolate a lot. He needs to make dates which are interesting and fun. I would like it if he might cook for me, s pend time with me, and do special things with me. If he does these things for me, I am going to do these things for him also. In courtship, the couple gets to know each other well. For example the two need to know their favorite things, the names of their friends and family, and the opinions of the other person. It is very important that the "novios" get along with the family and friends of their "novias." The "novia" must know the priority list of the "novio" very well. After two or three years the two are going to know if they are going to get married. In marriage I also have high expectations. The two need to get along well. They have to be in love! They have to have the same goals and the same faults (?). Communication is very, very, important. They need to be good to one another in making their decisions together. The man has to remember that the woman is correct all the time.

Student	Family	Summer Jobs & Vacations	Studies & Future	Love & Courtship &Marriage
Jxxxxx	Basic facts Characteristics Favorites	Teaching swimming Child with Autism Cape Cod; beach/crabs	High School teacher Preferences: Math, History, Happiness	Respect/Loyalty/Time Open to cross-cultural marriage, adv. & disadvan.
Lxxxx	Descriptions California Rel. Pets, Exten. F.	Bath & Body Works $--Digital Cam., Animals Made jewelry/business	Photography? Math Manage Crafts Store Help kids;	Decision: 5 or 6 dates; Together 2-3 times a week She pays too; Respects fam.
Mxxx	Parent Courtsh. Work important Cousin/v-games	Taco John's good boss Fire in store / $-college Fishing/Countryside	Music/Trumpet/Jazz Computers	Knows not a lot on courtship St. Ben's girlfriend; Time? High expectations
Cxxxx	Descriptions Cooking/Advice My fam.-my life	Nursury School Stories about kids Bahamas; RV-S.D.	Flute/Swimming Teach child. / Travel God / Happiness	Move slowly/Much time together/best friends; Man: religious, good dad
Exxxx	History of Par. Fam. Problems Swim in flood	Grocery store/backache Caught thieves at store Yellowtone/broken van	Wants to be teacher Elem/Spanish; likes Social Studies	Groups, then best friends, One on one time, don't ignore friends, no perfection
Exxxxx	Humor in family Funny uncles Loves family	Waitress with smile Pays for European trip No new clothes—Travel!	Travel Channel Job Translator/ Guide Travel the World	Slow with patience; two Men share duties; no secrets
Txxxx	Dad: comical Lawyer; Pets, Reading, Music	Goodwill Store frustration: all clothes organized by color—disastrous for sales!	Enjoys vocal music, helped introversion; Confident singer	Explore expectations; slow; be realistic; know each other well, develop trust

FLARR PAGES, #69

The Journal of the Foreign Language Association of the Red River
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"Teaching the College Survey of Literature Course," Thomas C. Turner, Moderator and Francie Turner, Recorder, UMM

So,... just how is it possible to teach a course like this?

The following is a summary, in categorized form, of a discussion which took place at the Fall Conference of FLARR on October 9, 2010 at Concordia College, Moorhead, on the teaching of "the college literature survey course," along with additional information submitted later by e-mail. Some questions to stimulate thinking were distributed initially to the participants (see below--they will still be useful in disciplince discussions).

Surveys Within the Curriculum

Among the colleges represented and over time there has a wide variety of survey coverages. One college used four "masterpiece" courses to cover Spanish and Latin American literature, but has changed since to allow more specific topics and electives for students. Professors enjoy those specialized literary topics as well. A possibly more standard approach might be the use of an anthology text: one semester each for the literature of Spain, France, and Germany, the most commonly taught languages, with another semester for literature of "other lands" in those same languages. One of the colleges at the conference offers a survey of French prose alone. Others have given up on such courses ("So..., just how is it possible to teach a course like this"), preferring genre, thematic, or period approaches. Most courses are spread over time to allow for a historical perspective, however some advised to teach the modern or contemporary courses first to students, because of the difficulty of the language for them and because it is interesting for students to discover the "roots" of some current attitudes.

Aha! ... So that's where that idea came from!

Variety Within the Survey

Variety is valued because it provides opportunity for contrasting and comparing the themes and styles of many authors. It is frustrating because there are so many good authors that it is difficult to choose among them. Some hope was held out that professors would be able to choose their own works/passages for a course and have a unique text printed for sale or rent to students, delivered perhaps electronically, although it was noted that many students would not prefer the electronic forms (interestingly enough, it was noted that electronic reading devices are most popular with women over forty).

Survey courses currently offered, encouraged by goals developed for literature by professional organizations, may make use of other fields of knowledge as well as film to ensure that students have a culturally "connected"view of what is happening at a given time in a period's history, how many forces throughout society coalesce in the development of the "Romantic" hero, for instance. A consideration of the writings of Mariano José de Larra, a 19th century Spanish newspaper essayist, would entail many of the contemporary progressive ideas of Europe in the early 19th Century, which are in turn based on the beliefs and writings of enlightenment political, social, and scientific thinkers of the 18th century. This important background is also of a cross-cultural nature. The broad picture of the development of a period is valuable, its intellectual and emotional coherence is most important.

Canon and/or Subjective Choice of Works

Some professors felt that the choice of works is really a subjective one in our survey courses, although there was some sentiment that a "canon" is still discernible. In any case, it is perhaps best to admit to students that there is some (or considerable) faculty choice involved and what that means might be explained. Editorial choices are both helpful and limiting. Faculty pick literature

that they are passionate about, probably because they are people with particular interests (not everyone will have those interests and such interests may not be fully representative of the interests of the culture, in so far as that can be determined). Recently there has been more care regarding selection of texts on a gender basis and in other important categories which *may* provide difference in point of view.

There is a difficult problem as well as to how much to read, given that many anthologies contain much more reading that can be adequately done in a semester. There is a certain amount of factual material surrounding the authors' lives and the context of their work which is useful. Typically this information is included in the anthology introduction to an author or a period. How much of this should be required learning? One measure might be what a well-educated person from the culture *might* know about the author or the period. Most educated Spaniards know that Rocinante is Don Quijote's nag; Babieca is the Cid's horse, Colada and Tizón his swords.

Some professors like to chase a small number of themes occasionally in these courses, perhaps using a piece from another culture as well (one instructor likes to use a short novelette and a play in the target language to explore the theme of jealousy, comparing both the Othello). How do pieces from different periods contrast and compare regarding language as well as theme?

Many professors expressed the need for good anthology materials, exercises which make student think and which heighten sensitivity of language and style. One felt that at least the introduction of some rudimentary theory could help students develop thoughtful points of view.

The Literature Survey Course and the Future Teacher

The survey of literature course is likely to be included in the packet courses tied to measures of cultural competence. It might be a good idea to point out and have students collect passages of literature that future teachers can use to apprise their students of cultural beliefs. Other passages could be imitated as examples for their appropriate or clever use of language at many levels.

Just look at these beautiful literary clauses in the subjunctive!

Regarding the actual literature used in survey courses that might appeal to young adults, graphic novels were mentioned. Some were noted to be available in Spain and elsewhere. One college program has discovered that certain traditional German classics are also suitable for younger readers. Some Chicano/Chicana writers would be appropriate.

Panel Discussion Questions (Use them in discipline discussions)

What are the advantages and/or disadvantages of a traditional survey of literature course? How/Where do these course fit in programs?

What should be included in such courses? What are the criteria for a good anthology? What special features should such anthologies have? How important is coverage? Depth? Genres? What problems do anthologies present for students? Are there alternatives/modifications to anthologies?

What are some techniques used in such courses? Texts are usually arranged historically and/or by period (romanticism, realism, etc). Can they be taught thematically? Can anthologies be combined with other texts to chase themes? What kinds of comparisons and contrasts (i.e. opportunities for such) are possible between authors, periods, etc?

How might students generate ideas for essays and papers?

For the purposes of developing different points of view, should some attention be given to very basic literature theory as different authors are introduced?

How much cultural context should be provided and required (e.g. for testing purposes)? Should students explore historical, political, and social background themes as a **major** portion of their effort in papers?

More generally, should the stated outcomes for such courses be narrowly or widely defined? What/How much should tests cover, what writing should be demanded, how should students report and share cultural information as well as paper findings with classmates? Which sources? Can a survey course be taught as a seminar?

Can such courses be made more useful for future teachers? How should grades be determined (weighting of presentations, objective tests, papers, quizzes)?

Appendix E (Fall, '05-Fall, '09)

A

-Akindjo, Oniankpo, from Concordia, "BREW for Teachers: Revisiting Colonial Education," UMM, F '09

-Aronson Parker, Stacey, from UMM, "*Sexual Violence in Las Jarchas*," UMM, F '09

-Aronson Parker, Stacey, from UMM, "The Martyred Maternal Body in Pedro de Fuentes' Dona Francisca la Cautiva," NDSU, F '05

-Aronson Parker, Stacey, from UMM, "The Threat of Rape in Leonor de la Cueva's *La firmeza en la ausencia*" Concordia, F '07

-Atitsogbui, Elena, from Concordia College, "Culture, History and Human Values Through Film Courses," NDSU, S, '08

-Atitsogbui, Elena, from Concordia, "Long live Russian," NDSU, S '07

-Atitsogbui, Elena, from Concordia, "The Role of Mythical Personage in Pushkin's Poetry," MSUM, F '08

B

-Babikov, Igor, from Concordia, "Different Countries, Different Cultures, Same Ideas," NDSU, S '08

-Budaeva, Darima, from Concordia, "Russian Values in the Global World," NDSU, S '09

-Budaeva, Darima, from Concordia, "The Role of Teachers in Russian Society,"MSUM, F '08

-Berberi, Tammy, from UMM, "Bridging Worlds Apart: Disability and Foreign Language Learning,' MSUM, F '06

C

-Cabrera, Vicente, from UMM, "A Reading of *Los malditos amantes de Carolina*, by Vicente Cabrera Funes," Readers: Mary Throndd, MSUM; Tom Turner, UMM; James Wojtaszek, UMM, NDSU, S '06

D

E

-Emch, Krisanne, from Moorhead Senior High School, "Spanish Commercials: Lesson Plans and Projects in the High School Spanish Classroom," NDSU, S 08

F

G

-Gilmore, Gloria, from UMM, "A Generation of Film—Something Borrowed, Something New – or, Lending Language—Spontaneous Speech," NDSU, S '06

-Gleason, Marisue, from Mounds Park Academy, "Brazilian Music!," NDSU, S '06

-Grollman, Stephanie, from Concordia, "Keeping Students Engaged and Motivated," MSUM, F '08

H

-Hall, John, from MSUM, "Discussions of Foreign Language Teaching: Things we can Learn from Methods We Don't Use," Concordia, F '07

-Hall, John, from MSUM, "Fossilization and Some Ways to Avoid It," NDSU, S '09

-Hall, John, from MSUM, "Some Theoretical and Practical Considerations for an Eclectic Approach To the Teaching of Languages," MSUM, Fall, '06 (Part II, Spring 07)

-Hall, John, from MSUM, "The Rationales for Teaching Foreign Languages," NDSU, F '05

-Hidalgo Nunez, Sonia, from UMM, "Torture and Literature," NDSU, F '05

I-J-K-L

M

-Mafla-Bustamante, Cecilia, from MSUM, "Using Songs to Teach Grammar and Generate Discussion in the Classroom," NDSU, S '08

O

-Ostrauskaite, Milda, from Concordia, "Fresh from the Graduate School: Adventures of a New Language Teacher," NDSU, S '08

P

-Peterson, Viann and Gay Rawson, from Concordia, "Advanced Methodologies in Language Acquisition: And Overview and Project Showcase," MSUM, Fall '08

-Petnkue, Zacharie, from Concordia, "Classroom and Other Challenges for Non-Citizen Teachers of Foreign Languages," NDSU, S '08

Q

R

-Rawson, Gay, from Concordia, "Speaking the Language of our Students: Using Blogs to Enhance the World Language Classroom," Concordia, F '07

-Rawson, Gay and Viann Peterson, from Concordia College, "Advanced Methodologies in Language Acquisition: An Overview and Project Showcase," MSUM, F '08

-Rawson, Gay, from Concordia, "What in the wiki?: A Future for FLARR?," NDSU, s '09

-Rehm, Brittney, from Moorhead High School, "Spanish Commercials: Lesson Plans and Projects in the High School Spanish Classroom," NDSU, S 08

-Roberts, Windy, from UMM, "Facebook Interactions and Writing Skills in the Spanish Language," UMM, F '09

-Rokhvadze, Roza, from Concordia, "Linguistics: The Understanding of the Concept FACT in Modern English," UMM, F '09

-"RRCWL, "The Red River Conference on World Literature: History and Future Plans," Faculty of NDSU, NDSU, F, '05

S

-Smith, Benjamin, from MSUM, "The Pedagogical Value of Creating Cultural Bridges and Utilizing Modern Technology for Foreign Language Education," MSUM, F '06 (Gogue)

-Stanley, Richard, from Concordia, "Culture in the Stars: Signs of the Zodiac in Language Courses," NDSU, S '07

-Stanley, Richard, from Concordia, "Etymology in the Foreign Language Classroom," NDSU, F '07

T

-Throndd, Mary, from MSUM, "The Travel Portfolio: Portfolio Assessment as a Tool to Ensure Student Learning While Traveling Abroad," NDSU, S '08

-Throndd, Mary, from MSUM, "Think Globally, Act Locally," Concordia, F '07

-Turner, Thomas, from UMM, "Arturo Pérez-Reverte and the Concept of Feminine Criminality in *The Queen of the South*," NDSU, S '09

-Turner, Thomas, from UMM, "Autobiography and Travel: Motivation for Writing in World Languages Classes," NDSU, S '08

-Turner, Thomas, from UMM, "FLARR Pages, Volume #1: A Decade of Excellent Ideas,"NDSU, F '05

-Turner, Thomas, from UMM, "Murder and Mayhem... and the Tools to Teach Them," NDSU, S '08

-Turner, Thomas, from UMM, "Teaching Larra: Approaches and Student Reactions," NDSU, S '06

-Walters, Véronique, from Concordia College, "'Vive la gastronomie!': An Exciting Club for French Students," MSUM, F '06

David E. Gilchrist is one of the founders and a long-time faithful member of FLARR. In the early years of FLARR David served as secretary, produced newsletters, and mailed them out on a monthly basis.

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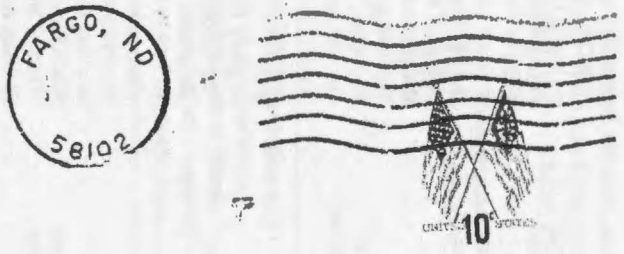

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